

MARCH 4, 1916

TEN CENTS

# THE NEW YORK CLIPPER



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# BROADWAY'S BIGGEST HIT

**NOTE -** OF ALL THE WONDERFUL NUMBERS IN OUR CATALOGUE THIS SONG STANDS OUT LIKE THE ROCK OF GIBRALTAR. ANY ACT THAT USED "PUT YOUR ARMS AROUND ME, HONEY," WILL FIND THIS ONE A WORTHY SUCCESSOR.

IF YOU ONLY HAD

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# NEW YORK CLIPPER

THE  
OLDEST AMERICAN

THEATRICAL  
JOURNAL

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FRANK QUEEN, 1853.

NEW YORK, MARCH 4, 1916.

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## COAST VAUDEVILLE DEAL CONSUMMATED.

LARGER AND BETTER CIRCUIT PROMISED.

AFFILIATED WITH A. B. C. OF CHICAGO.

President Adolph Ramish of the Hippodrome Vaudeville Circuit, who was in San Diego recently, announced new affiliations for the Coast Circuit which will give performers forty weeks' work, and which will assure better vaudeville entertainments at Hippodrome houses. He also announced the purchase of the Portland, Ore., Orpheum Theatre, which will be renamed the Hippodrome, and which will be the home of Hippodrome shows in that city.

Negotiations are under way for theatres in Vancouver, Seattle and Spokane, it is understood.

New affiliations of the Hippodrome Circuit are with the Affiliated Booking Corporation of Chicago. This gives the Hippodrome Circuit the control of all acts booked in the East by that concern, and also those of the Sullivan & Considine Circuit in the West.

Hereafter acts will start at Chicago over the Sullivan & Considine Circuit, and will be played over the Hippodrome Circuit with the acts booked independently by the Hippodrome offices. The acts will begin at Portland and play down the Pacific Coast at San Francisco, Oakland, Los Angeles and San Diego, and from there will travel back East via Salt Lake City and over the time of the Affiliated Booking Corporation, which includes the larger cities of the Middle West.

The deal is probably one of the biggest since the sale of the Sullivan & Considine Circuit to Marcus Loew. Negotiations in progress for months have been closed. President Ramish, Managing Director Sam Harris and Irving C. Akerman, attorney for the Hippodrome Co., made the new affiliations possible.

### RUTH BUDD HURT.

Ruth Budd, who was a feature last week at Proctor's Fifth Avenue Theatre in a singing, dancing and ring act, was hit over the left eye by one of the swinging iron rings during her performance at Friday's matinee. Her forehead was badly cut and blood splashed over her face and garments, but she completed the remaining eight minutes of her act.

The house physician dressed the wound before she left the dressing room, and she appeared at the night performance and the rest of the week.

### SHUBERT WINS "BLUE BIRD" CASE.

That the Liebler Co. was never a partner of Lee Shubert in the production of "The Blue Bird" was finally settled in the Court of Appeals, after a five days' hearing, Feb. 25, before Justice Bijou.

The action was brought by Liebler & Co. for an injunction and accounting for the profits of "The Blue Bird," and preliminary application was made in the Supreme Court for a receiver. It was argued before Justice Bischoff, who denied the motion and allowed Mr. Shubert to continue presenting the play. Then the case came before Justice Bijou, and the decision resulted in favor of Mr. Shubert.

### WILL BUILD NEW HOUSE.

N. W. Mason, manager of the Academy of Music, New Glasgow, Can., recently purchased a large plot of land in the heart of the town, on which he and his associates will erect a modern

up-to-date theatre, to seat about one thousand five hundred, and cost about \$50,000. Plans are now being drawn, and work will be commenced within the next few weeks.

### LADDIE CLIFF PRODUCING.

Laddie Cliff will make his debut as a producer. He has engaged Dorothy Maynard and Norman A. Blume and a company, and will present them in a musical entracte called "After the Hunt." The offering was tried out at Yonkers, Feb. 28.



LOTTIE COLLINS JR.

Sister of Jose Collins and daughter of the famous Lottie Collins, English comedienne, who made the song, "Ta-Ra-Ra-Ra-Boom-Di-Ay," famous twenty years ago. Miss Collins is soon to start a tour of the Marcus Loew theatres in a song revue.

### MOTION PICTURES IN HART'S THEATRE.

Hart's Theatre, at Frankford Avenue and Norris Street, Philadelphia, Pa., has been sold by the Hancock Building and Loan Association to local interests, who will run the house with moving pictures as the attraction. For a number of years John W. Hart ran combinations there.

### FLORENCE REED FOR VARIETIES.

Florence Reed will soon be seen on the U. B. O. time in a new underworld playlet, called "The Pink Ruby," by John Willard.

Malcolm Williams will be her chief support.

### WINDSOR'S NEW THEATRE.

Jack Bustin has opened the Imperial Theatre in Windsor, N. S. While the house was built, primarily, for moving pictures it is his intention to play the better class of traveling attractions. The house seats about seven hundred and fifty, and cost about \$15,000.

### CLIPPER LETTER BOX WOULD HAVE SAVED HEAVY DAMAGES.

Because the White Rat Transfer Co., Inc., although catering to the theatrical trade, did not employ the simple and approved expedient of addressing a letter to Alta Yolo, in care of THE CLIPPER or any other dramatic newspaper, Justice John Hoyer, of the Municipal Court, last week rendered a judgment in her favor for \$350 and \$28 costs against the defendant company, which had failed to deliver her stored trunk upon demand.

The company admitted that Miss Yolo had stored with it her trunk, containing costumes, etc., for her act, known as "Around the World in Fifteen Minutes," but pleaded that it must have been burned up in a fire. President Edward B. McNally testified that he would have notified Miss Yolo if he had known where to send her a letter. He admitted that it never occurred to him to send her a letter in care of THE CLIPPER or any other theatrical newspaper.

Lewis Steckler, attorney for Miss Yolo, called the court's attention to this failure on the part of the theatrical storage company to adopt a sure means of reaching persons in the theatrical profession. He said that the omission was important as affecting the credibility of testimony. Justice Hoyer found against the company for the value of the trunk and its contents.

### NEW VAUDEVILLE AND POPULAR PRICED CIRCUIT.

The Flatico Amusement Co. was formed last week. Al Flatico, general manager; Gretta Holland, producer, and Charles Sanders, representative, complete the retinue of officers.

Arrangements are now being made with a number of popular independent theatres and parks, which, when completed, will enable the new organization to offer a route which will appeal to the best acts and attractions available.

Offices have been engaged at Cleveland, O. This new organization has signed some of the leading acts, musical comedies, tabloids, dramas, bands, orchestras and operas through Ohio, Indiana, Illinois and Pennsylvania.

### WINNIE IN WEST.

Winnie Cornell, for several years employed in the F. F. Proctor offices, is now in San Francisco acting as special stenog. and private secretary to Harry Leonhardt, also an ex-Proctor employee, but who for the past few months has been general Western representative for the Fox Film Corporation.

### LEXINGTON O. H. GOES BACK TO OLD POLICY.

Monday, Feb. 28, the Lexington Opera House, which recently changed its name to the Biltmore, showing latest releases in motion pictures, went back to its old policy, presenting combinations. The opening attraction is "The Law of the Land."

### BROADWAY CHANGES HANDS.

The Broadway Theatre, at Broad Street and Snyder Avenue, Philadelphia, Pa., was conveyed last week by Solomon Hopkins to the Broadway Amusement Co. for a nominal consideration, subject to a \$165,000 mortgage.

### RETURNS FOR PICTURES.

Mayme Kelso, who not so long ago retired from vaudeville, has been signed by the Fox Film Co. to appear in their Bertha Kalich production.

# SINGER-BOHM SUIT DELAYED.

## CASE PRESENTS UNUSUAL CONDITIONS---BOHM SERIOUSLY ILL.

Regardless of statements made to the contrary, it was claimed that the Singer Midgets had not deposited a bond releasing their property now being held in Boston.

This suit has developed a situation unparalleled in the history of vaudeville. It has been stated that the midgets are under an "iron-bound" contract to Singer, which covers any and all appearances in America and elsewhere. It is also claimed that Singer is personally responsible to the parents and guardians of the midgets, and in addition is held responsible by the government officials of Germany, Austria and Hungary, the countries from whence the midgets came, for their safe conduct and return.

The present attachment is costing Bohm, all told, about \$250 weekly, and it was his intention to go to Boston and place the property attached on sale, at auction, bidding it in himself. His illness has prevented this, and has also given rise to the question of what he would do with the material in the event of his obtaining same.

Should the property be sold and Mr. Bohm later lose his suit, the replacement would entail an expenditure far in excess of \$50,000.

Should Singer lose the suit the property would still be of no value to Bohm, excepting what the sale of the animals would bring, as the costumes are worthless to any but a midget act, and it is not probable that another troupe could be obtained.

With the participants at a deadlock, Singer has rented a twenty-four room house for his midgets, and last reports give Mr. Bohm's condition as serious.

## YIDDISH THEATRICAL NEWS.

BY EDWIN A. RELKIN.

At the Liberty, Brooklyn, under management of Charles W. Groll, Jacob P. Adler just finished his engagement after a successful season.

Commencing March 3, David Kessler, under the management of L. Lawrence Barenkof, will appear at the Liberty for a two weeks' run in the best plays of his repertoire, supported by Rose Karp, Frances Adler, Jacob Cone, Joseph Schoenfeld, Sigmund Weintraub and others.

At the Keasler, New York, "Heart of a Woman," now in its fifth week, with Morris Schwartz, K. Juvelier, Malvina Lobel, Bessie Weissman and others.

At the Thomashefsky, New York, "Capital Punishment," by M. Shorr, is a big success, with Boris Thomashefsky, Bertha Gersten, Sam Rosenstein, Sam Kasten, Mme. Greenfield, Mme. Epstein, Mr. Rubin and others.

Regina Prager's tour, under the management of Edwin A. Relkin, commences March 3 in a new play.

Bessie Thomashefsky, People's, "Price of Love" is ended. The new success is "Suspicion," by M. Richter.

Arch Street, Phila., Pa., management Anshel Shorr, doing great with "Among One Thousand Wives."

Sarah Adler's Empire Theatre, Chicago, Ill., Joseph Kessler and Sarah Adler have a hit. They play St. Louis and Milwaukee once a week.

Edwin A. Relkin has bought from Eugene Walter and Lee Shubert, the Jewish rights to "Just a Woman," for Mme. Bella Gudinsky, and it will be played at one of the leading Yiddish playhouses, beginning May 1, produced as it appears at the Forty-eighth Street Theatre, Broadway.

Edwin A. Relkin has contributed to the treasury of the People's Producing Co. the sum of \$10,000, profit for a six weeks' tour of the most successful play, "The Price of Love," written by I. Zolotaroffsky, author of "Living Orphans," which had a run of twenty-five weeks at the People's, New York, headed by Mme. Bessie Thomashefsky and Max Rosenthal. The largest cities throughout the United States and Canada will be played during this tour, using the best theatres, and advertising just as is done for all Broadway productions. The tour will commence May 1 next.

### NOT THAT AMOUNT.

While Walter C. Jordan, of Sanger & Jordan, who closed the contracts for E. H. Sothern with the Vitagraph Company of America for his greatest

successes, such as "If I Were King," "Captain Letterblair" and "The Proud Prince," cannot disclose the exact terms, he wishes to deny that he has authorized being quoted as having stated the amount to be one hundred and fifty thousand dollars.

## PROSPECT'S PRICES CUT.

### OPEN ALL SUMMER.

Keith's Prospect Theatre, over in Brooklyn, is the latest local U. B. O. house to feel the axe at the box office, and beginning March 20 the scale of admissions will range from ten to thirty cents at night, and five and ten cents for matinees.

It is announced that all the "reduced" Keith theatres will remain open all next Summer, taking in the Colonial, Alhambra and Royal, in the city, and Bushwick and Prospect, "across the bridge."



JOS. LAURIE and ALEEN BRONSON.  
Pin-Sized Pair. Orpheum Circuit.

## GRANVILLE MUST DEFEND CONTRACT SUIT.

### MOSS WANTS \$786.96 DAMAGES.

According to a decision handed down by the Appellate Division of the Supreme Court, Feb. 25, the Bernard Granville Publishing Company breach of contract suit must be determined in court.

The suit is for \$786.96, and brought against the Granville Company by Alcan Moss, who alleges he was to be a partner of the comedian in a music publishing enterprise.

Moss claims Granville failed to carry out an executory contract with him, to sell him a half interest in the firm, so he asks for damages and the return of "money advanced."

A former decision by Supreme Court Justice Lehman which favored Moss was reversed by the Appellate Term and the complaint was dismissed, but an appeal was made, and the higher court reversed the Appellate Term and sustained Justice Lehman.

### "ROMANCE" FOR AUSTRALIA.

The rights of Edward H. Sheldon's success, "Romance," have been acquired by Sanger & Jordan for Australia, New Zealand and South Africa, where the firm of J. C. Williamson Company, Ltd., will produce this play, now playing with Doris Keane, in London.

## "CINCY" BARS PARODY ON "MARIE ODILE."

CINCINNATI, Feb. 26.

Mayor Puchta, of Cincinnati, sent several of his men to the Grand Opera House, where Ziegfeld's "Follies" were playing an engagement, to stop, if possible, a song parody on "Marie Odile," rendered by Ina Claire.

Miss Claire, however, made no attempt to sing it, as the local management had already decided to substitute another number.

## JAMES T. POWERS ENJOINS JOSEPH CAWTHORN.

Joseph Cawthorn was served, Feb. 24, on the stage of the Liberty Theatre, in a suit for an injunction, intended to stop Mr. Cawthorn from singing a song composed by himself. James T. Powers is the plaintiff.

Thus far Mr. Powers has not revealed the name of his song, and he admits that he has never had it printed or published. Mr. Cawthorn calmly accepted the service tendered him, with the remark that apparently an injunction suit always follows in the wake of a dramatic or musical success. He has instructed his attorneys, Dittenhofer, Fisher & Knox, to file an answer to the suit.

## ACTORS' FUND BENEFITS.

The annual vaudeville benefit in behalf of the Actors' Fund, under the direction of A. Paul Keith, E. F. Albee and Martin Beck, will take place at the Century Theatre on Sunday night, March 19, when they will present an all-star vaudeville bill and a series of special novelties. The annual benefit for the Fund in Boston occurs on Thursday, March 9; in Los Angeles, a combination of dramatic stars and moving picture actors, on March 31, and in Chicago the usual benefit will take place on Friday, March 31.

### STILL FREE.

Several theatrical papers have printed "reports" to the effect that Lucille Cavanagh, one of the principals of Ziegfeld's "Follies of 1915," was recently married.

Miss Cavanagh, through THE CLIPPER, wishes to state that she is still free, and to quote her: "I expect to remain so for many, many years and years more."

## "HEART OF WETONA."

"The Heart of Wetona," the latest Frohman-Belasco joint production, was given its premiere Feb. 29 at the Lyceum. The play was staged under the personal supervision of Mr. Belasco.

A complete review will appear in next week's issue.

## NEWSPAPER NIGHT AT GREENROOM CLUB.

Sunday, March 5, will be newspaper night at the Greenroom Club, New York. The guests will include: Herbert Swope, city editor, *New York World*; Ralph Graves, city editor, *New York Times*; Robert MacAlarney, city editor, *New York Tribune*; Damon Runyon, *New York American*; Martin Green, *Evening World*; Frank O'Malley, *New York Sun*; Bozeman Bulger, *Evening World*; Joe Villa, *Evening Sun*. Harry Burke is the chairman. A beefsteak dinner will be served.

### "BLUE ENVELOPE" DATE.

On March 13, "The Blue Envelope" will be presented at the Cort, New York, succeeding the play, "Pay Day."

George Probert was signed by Richard Lambert, last week, to play the role Franklyn Ardell was originally signed for. George W. Howard and Josie Sadler have also joined.

## REIS TO REBUILD.

M. Reis, president of the Reis Circuit, was in Scranton, Pa., last week, looking over the ruins of the Lyceum Theatre, which was destroyed by fire Feb. 5. He stated he will rebuild a modern and up-to-date theatre on the same site, which will be among the finest of legitimate houses in Pennsylvania, work to begin early in the Spring.

It is intended to have the new house ready by the opening of the Fall season, with Edward Kohnbaum retained as manager.

### "TREASURE ISLAND" ROAD CO. CLOSING.

Charles Hopkins will close the tour of his special "Treasure Island" Co. in Baltimore on Saturday, March 4, and will not send the company out again until next season. Saturday, Feb. 26, an extra matinee was given in Washington for the first time in the theatrical history of that city.

AL. G. BARNE'S CIRCUS is billed to appear at San Diego, Cal., March 14, 15, going from the show's Winter headquarters at Venice.

March 4

## THE NEW YORK CLIPPER

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**Founded in 1853.****THE FRANK QUEEN PUBLISHING CO. (Limited)**  
**PEOPLES.****ALBERT J. BORIE,**  
**EDITORIAL AND BUSINESS MANAGER.**

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**ANSWERS TO CORRESPONDENTS.**

A. C. G.—Effie Shannon made her first appearance with Augustin Daly's Co. in "Dandy Dick," Oct. 5, 1887.

Two ORPHANS.—1. The height does not matter. 2. Soprano. 3. For dress rehearsals, yes; not otherwise. 4. Tall girls are often wanted.

CYRIL KEIGHTLEY, the English actor, sailed for Australia Feb. 26.

LOEW'S GLOBE, in Boston, has discontinued vaudeville to try a straight motion picture policy.

A. TOXEN WORM will probably take "The Passing Show of 1915" to the Pacific Coast.

"CAPTAIN JACK," a three act drama by Walter A. Stone, received its premier, Feb. 23, at the Grand Opera House in Burlington, Ia.

GRACE GEORGE will play "Major Barbara" Saturday evening, March 4, instead of "The Earth."

ACTON DAVIES is now doing the publicity work for Robert Hilliard, in "The Pride of Race," at the Maxine Elliott Theatre, New York.

MASTERPIECE TALKING MACHINE CO., talking machine business, \$10,000, at Albany, Feb. 21; Arthur H. Fligner, Sam'l Mandell, Jos. Godfrey, Manhattan.

MRS. EUGENIE KREMER, wife of Victor Kremer, is the author of "The Spider," one of the Famous Players films, in which Pauline Frederick is featured.

F. G. SPENCER, manager of the Unique and Lyric Theatres, in St. John, Can., fell on the ice Feb. 22, breaking two small bones in his ankle. He will be confined to the house for some weeks.

LUCILE WATSON has set to music Richard La Gallienne's poem, "Unforgettable Forgotten," and will play it in the drawing-room scene in the second act of "The Fear Market."

KATHLENE MACDOSELL, now appearing in "The Pride of Race," was seen in the role of Eleanor in Strindberg's play, "Easter," at the Gaiety, Feb. 27 and 28.

THE EMPIRE, Paterson, N. J., reopened Feb. 26.

JESS WILLARD arrived in New York last Friday.

FLORA ZABELLE returned from London last Friday, and will shortly be seen in a new play.

ELEANOR PAINTER returned to "The Princess Pat" cast at the Majestic, Brooklyn, last week.

"IN OLD KENTUCKY" has ended its New York run and is again on the road.

ROCKWELL KENT designed the scenery for "Come to Bohemia."

HANKINSON'S AUTO POLO TEAMS drew big in Japan. They are also booked for China and Australia.

JESS DANDY played his last performance with "The Prince of Pilson" company last Saturday night.

ORRIN JOHNSON has been added to the James K. Hackett company, now playing at the Criterion, in New York.

OSCAR REGES has been engaged as business manager of "The Unchaste Woman," in which Emily Stevens is starring.

THE PLATTSBURG THEATRE, theatrical proprietors and managers, motion picture exhibitions, \$5,000, at Albany, Feb. 21; Arthur S. Hogue, Wilfred D. Crete, Francis H. Laverle, Plattsburg.

EDWARD H. ROBINS, now appearing in "Ernest while Susan," has been engaged by A. H. Woods for Willard Mack's "King, Queen and Jack," to be produced next season.

P. J. HOWLEY MUSIC CO., general music publishing business, incorporated at Albany, Feb. 23, \$10,000; P. J. Howley, J. G. Dyer, J. T. Neary, Manhattan.

## THE CLIPPER REGISTRY BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

ALYSE MELZARD, who was singing in the Collisimo, a cabaret show in South Chicago, Ill., was "found" by Morris Gest last week, and was engaged for the role of Song, in "Experience," now playing at the Garrick, in that city.

HARRY LA PEARL has bought the property formerly known as the Firehouse Hotel, at Cedar Manor, near Jamaica, L. I., and will have a grand opening March 4. He will make the resort especially attractive for his many professional friends.

MAJESTIC AMUSEMENT CO., of Utica, theatre managers and proprietors, give motion picture representations, incorporated at Albany, Feb. 23, \$4,000. H. Stappenbeck, P. Karl, F. P. Meyer, Utica.

THE EASTERN VAUDEVILLE Managers' Association, Inc., manage theatres, moving picture and opera houses, \$1,000, at Albany, N. Y., Feb. 21; George J. Byrne, Thomas A. Kirby, Edwin Keogh, Manhattan.

THE WASHINGTON SQUARE PLAYERS are to make a Spring tour this year, directed by Charles Emerson Cook. It will include all the large cities between Boston and Chicago, beginning April 24.

EDDIE GARVIE is rehearsing a new sketch.

LLEWELLYN JOHNS, Oswald Stoll's representative, sailed back to London, Feb. 25.

GEORGE MOOSER is on his way to Los Angeles, Cal.

"CANARY COTTAGE" is the title of the new Moroso-Harris musical play.

FLORENCE WEBER will be seen in stock at the Majestic, Brooklyn, next week.

MICHAEL YACK will manage "Justice" for Corey, Williams &amp; Riter.

PART of the ceiling in the dressing room of Daly's, New York, fell last week, and several of the girls narrowly escaped injury.

THE BLAK WITE FILM CO. has been incorporated at Albany by A. H. Meyer, Emanuel Pifferling and Chas. C. Morrison.

T. DANIEL FRAWLEY is directing the new Andreas Dippel opera, "Princess Tra-la-la," and "The Blue Envelope."

THE HIPPODROME EMPLOYEES' ASSOCIATION are to have an April Fool Party at the Amsterdam Opera House.

MAX KARGER, general manager of the B. A. Rolfe Co., has been receiving congratulations on the advent of a voter in the family circle.

GEO. K. ROLANDS has completed a twenty-six reel serial. A certain large film concern threatens to produce it shortly.

CHARLES STALLINGS, formerly of the American, in Santa Barbara, has joined the Moroso forces.

"THE NEVER DO WELL," a moving picture, has been booked for an indefinite engagement at the Cort Theatre, Atlantic City.

THE Metro Pictures Corporation has engaged Clifford Bruce, the dramatic actor, to star in a five reel photoplay, "Hearts Ahaze."

MADELINE DELMAR, of the "Ernest while Susan" company, was married Feb. 19 to Benjamin Kauser, a New York lawyer. Miss Delmar will remain with the Gaely attraction.

MUSICAL DIRECTOR J. WALTER DAVIDSON, of the Eighty-first Street Theatre, New York, entertains under the spotlight with a violin solo during intermission at every performance.

THE Motion Picture Exhibitors' League of North Carolina held its first annual convention at Greensboro, and unqualifiedly condemned Federal pro-publicity censorship.

GEORGE ALAN LARKIN, until recently connected with the Selig Company, has been engaged by the World Film Company, and is appearing in support of Jane Grey and Fritz Brunnett.

FLORENCE ROCKWELL, who played the principal role in Moroso's picture production of "He Fell In Love With His Wife," will appear in person at the Broadway Theatre this week.

BILLY QUIRK, Walter MacNamara and Gus Phillips will celebrate St. Patrick's Day in Jacksonville, Fla., whither they journeyed last week to make faces at the movie camera for the Mirror Film Corp.

MAX UHLIG, who has directed pictures for the Famous Players and Ivan Film Productions, Inc., has been engaged by the Popular Plays and Players Co. He will assume the duties as assistant technical director.

LOUIS GUTTENBERG, the Greenwich village sartorial expert, has been dusting off his surplus stock of dress suits assiduously all this week. The Universal Film Co. is to hold their fourth annual ball March 18.

# VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION REORGANIZES.

## COMMITTEE TO HANDLE ALL CONTINGENCIES.

As a result of the recent activities of the White Rats Actors' Union a movement, towards what might be termed preparedness on the part of the theatrical managers, was started, in reorganizing the Vaudeville Managers' Protective Association.

A meeting was held in the United Booking Offices last Friday morning, Feb. 25, and a representative committee of seven were appointed. This committee consisting of E. F. Albee, Marcus Loew, William Fox, John Ringling, Martin Beck, Sam Scribner and B. S. Moss, are to take charge of any and all differences and difficulties that may arise, and particularly to meet the demands of the White Rats.

The main subject of discussion at this first meeting is said to be the demands of the Rats for a "closed shop," which, although not presented as yet, is said to be in the framing. The body united in the determination to oppose any such demands, and it is claimed a "lock-out" was threatened.

In event of a "lock-out" the Rats, it is stated, claim that the managers would be unable to give performances owing to the fact that the majority of actors and actresses in demand are union members, and the few who are not would hardly suffice.

It will be noted that the committee is composed of men in most every line of theatricals, and bears out the statement that actors in the moving picture, circus, legitimate, opera companies, etc., have been asked to affiliate, and whereas a "closed shop" was originally asked only of vaudeville houses, the other branches are now also included.

determined to present "Happiness" as the second of her repertoire. The third play will follow.

Miss Taylor will not be seen in New York this season, her engagements for the Spring including other cities.

## TWENTY-FIVE YEARS AGO.

JAS. JAY BRADY was ahead of "All the Comforts of Home."

GEO. W. LEDERER engaged Lottie Collins.

NEW PLAYS: "In the Gloaming," "The Omero."

SARAH BERNHARDT was at the Garden Theatre, New York.

GEORGE MILBANK was engaged by J. L. Kernan for the Baltimore Auditorium.

CARROLL JOHNSON was an Irish comedian.

WM. BENDIX was musical director at the Globe, Boston.

PAULINE MARKHAM was with Manchester's Night Owls. The show played to \$5,677 on the week at the Central, Philadelphia.

ALICE MONTAGE and J. ROYER WEST were at Miner's Bowery, New York.

## EQUITY ASSOCIATION MEETINGS.

On March 10 the Actors' Equity Association will hold special meetings for general discussion and formation of plans to increase the membership. At the Hotel Astor, New York; at Boston, Chicago, Los Angeles and Philadelphia, representatives of the association will address the meetings. Howard Kyle and Charles Stevenson will be heard at the New York meeting.

## LIBRARY GETS STAGE BOOKS.

### DEMAND OF PUBLIC SURPRISES.

The Rehan-Daly collection of prompt books, including scores of manuscripts and printed plays bearing the autographed marginal notes, directions and comments of the great Augustin Daly, which were bequeathed to the New York Public Library, were delivered there, Feb. 23. During the later years of Miss Rehan's busy life it was her hope to become an active participant in the work of enriching her home city's literary dramatic storehouse, which was also one of the hopes of Mr. Daly.

The George Becks collection of prompt books is another valuable addition to this department, which Director Edwin H. Anderson is enlarging to meet the demand for books pertaining to the theatre and the drama. The amazing popularity of printed and manuscript plays, text and technical books about the stage and the theatre, has outstripped even the predictions of former Director Dr. John S. Billings, who commenced to reinforce that section of the library some years ago.

An effort is to be made to induce authors, as well as collectors, laymen, players and managers, to donate to this institution's dramatic collection those worthy of preservation manuscripts and volumes pertaining to the stage and drama, as at present the number of English, French, German and Scandinavian drama books, plays and treatises, excel in number the volumes of American publication.

## CRITIC SUES.

James S. Metcalfe, the reviewer of *Life*, brought suit in the Supreme Court last week against a theatrical paper, claiming that an article published in a recent issue attacked his feelings and dignity.

He thinks the damage worth \$10,000.

## REGISTER YOUR ACT.

### PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager or the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to THE REGISTRY BUREAU,

NEW YORK CLIPPER, 47 West 28th St., New York.

Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled .....

for Registration.

NAME.....

Address.....

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

## REGISTER YOUR PAST LIFE.

Doc Waddell has suggested that everybody in the show business file in an available place a history of his career, so that, at his death there exists a handy record for reference.

In an "Exchange" Mr. Waddell writes:

"So many SHOW FOLK live and die practically UNKNOWN. This should not be. Let every MOTHER'S SON and DAUGHTER alive, when this reaches them, arrange for SOME ONE to tell "WHO" and "WHAT" they were, after LIFE'S STRENUOUS BATTLE is over for them. No better person for the job could be found than OWNER or EDITOR of DRAMATIC PAPER. It wouldn't be bad idea to forward to Dramatic Journals a Photo with NAME, DATE OF BIRTH, and SOMETHING ABOUT YOURSELF on back thereof. Then, when you conclude the DREAM of this EXISTENCE you'll not die UNKNOWN and the chances will be against you being buried in POTTER'S FIELD in UNMARKED GRAVE."

This suggestion is timely and good, and THE CLIPPER will gladly increase the scope of its Registry Bureau (which was started three years ago), to include all photographs and notes of personal history that you want preserved. In sending, use the Registry Bureau Coupon. It will be well to give the name and address of a relative to be notified in case of death, etc.

**NELLYE DE ONSONNE.**  
Playing the Western Vaudeville.

**AUSTRALIANS LIKE "TWIN BEDS."**  
Sanger & Jordan are in receipt of a cablegram stating that "Twin Beds" has just been produced by the J. C. Williamson Company, Ltd., and that Hale Hamilton and Myrtle Tannerhill scored such success that negotiations have been opened for an extension of their contracts.

### LAURETTE TAYLOR'S PLANS.

George C. Tyler has in contemplation three productions in which Laurette Taylor is to appear under his direction this Spring, and has already begun to assemble her company.

Two of the plays have been definitely decided upon. The first is "The Wooing of Eve," and, notwithstanding any success it might make, she has

been engaged to appear in "The Girl from the North Country," which is to open in New York in April.

# BUTTERFIELD OPENING PROVES GALA AFFAIR.

**ORPHEUM GETS AUSPICIOUS BAPTISM AT JACKSON--BIG CHICAGO DELEGATION PRESENT--TELEGRAMS FROM EVERYWHERE--"SPEECHLESS BANQUET."**

## INITIAL BILL WELL BALANCED.

(Special to THE CLIPPER.)

JACKSON, Mich., Feb. 24.

Jackson, Mich., was put on the vaudeville map to-night. Put on to stay, if the opinion of the critical body of "those who know," who went out of their way to see just how Butterfield's new \$100,000 Orpheum would digest its initial performance, counts for anything.

When the special train pulled out of the I. C. depot, at 12:30 sharp, bearing its big Chicago delegation, I could not resist the "scoop thrill" that inspires even the cubbiest of cub reporters, at the thought I was the only theatrical weekly correspondent permitted to partake of the pleasures and comforts of that sanctum-like Pullman which bore the biggest men of Chicago's vaudeville world, including Mort H. Singer, general manager of the Western Vaudeville Managers' Association; C. S. Humphrey, manager of the Chicago United Booking Offices; W. C. Tenwick, Butterfield's booking manager in the U. B. O. offices, and a vast body of prominent agents, including Lew M. Goldberg (of Chicago and Joliet), H. G. Allardt, Harry Spingold, J. B. McKown, Thomas Powell, A. H. Talbot, Joe Sullivan, Menlo Moore, Irwin and John Simons, George S. Van, George Carpenter, William Sterling, Ascher Levy, Sam Cahill and Jos. Finn. The "better halves" of Mort H. Singer, J. B. McKown, Harry Spingold and Tom Powell were also present, giving "tone" to the merry party.

### GOOD OPENING BILL.

The opening bill proved worthy of the occasion in every respect. The Boris Fridkin Troupe of eight Russian dancers and singers opened in a way that made Harry Spingold "swell" perceptibly as he observed them. The Three Vagrants sang and played in unadulterated Italian style, getting tremendous hand with "Don't Bite the Hand That's Feeding You." Lella Shaw, supported by a company of two, appeared in a melodramatic sketch, called "A Truthful Liar," written by a native son of Jackson. The act seemed somewhat talky, but possessed good punch, showing that the governor of a State himself faced circumstances that compelled him to shoot a woman in self defense, whereas as he had refused to extend clemency to another man in the same plight. The Volunteers (who were seen in Chicago several times within recent months) walked away with the bill, impartially using songs of all leading publishers. This act does wonders with "You Can't Get Away from It." Flink's Comedy Circus held enough thrills and laughs (the mule riding contest proving especially funny) to keep everybody seated.

### A BANQUET WITHOUT WORDS.

After the second show all "the regulars" repaired to the festive hall, where good food, good drinks and good cheer abounded. Those assembled looked longingly toward Mort H. Singer and W. S. Butterfield, anticipating a speech, but both gentlemen refrained, Butterfield probably being satisfied with the speech he made at the theatre, after Mayor Sparks put everybody in a good mood before the show began.

Harry Lorch, Butterfield's right hand man, who acted as stage manager at the theatre, brought some of the troupe with him and a splendid impromptu program was revealed. The distinctive hit surprise of the evening was found in J. B. McKown, who sang a tender rag ditty, while his pretty wife (sister of Marilyn Miller, star of "The Passing Show") displayed the family talent at the piano.

Lorch's proudest moment came when he showed Butterfield telegrams from his four daughters, Carolyn, Laura, Julia Scott and Helen (Battle Creek); from his (Butterfield's) mother (Columbus, O.), and others from the following Chicagoans: T. J. Carmody, George C. Sackett, Edgar Dudley, the Boehler-Jacobs Agency, Chas. J. Freeman, Ray P. Whitfield, Chas. J. Carter, C. S. Humphreys, Boyle Woolfolk, Edwin C. Hayman, Wm. Friedlander, Elsie A. Baum, Paul Goudron, Mrs. Jos. M. Finn, C. C. Crowl and Coney Holmes.

## CHICAGO LIKES "SO LONG, LETTY."

"So Long, Letty" received more glowing criticisms on its opening at the Olympic Theatre in Chicago than any show that has played there during the last three years. All of the papers praised Earl Carroll's music, and also commented upon the new style of writing which he has created. Ashton Stevens, in *The Chicago Examiner*, goes out of his way to place himself on record in a lavish recommendation of Earl's work. Mr. Stevens writes:

"And as good as the cast is the music by Earl Carroll, which is something new under the spotlight, not only in composition, but instrumentation. Mr. Carroll has accomplished at once the simplest and the biggest feat in the record of originality in musical comedy by introducing into the orchestra a quartette of banjos and a trio of saxophones! Instead of employing these pungent and colorful adjuncts of ragtime in a detached group on the stage, he has had the audacity and good sense to give them their legitimate place in the orchestra pit.

"Mr. Carroll hereby becomes an ancestor on the spot! One does not have to be the seventh daughter of a diminished seventh to prophesy that his idea will flourish all over the land. I hope Mr. Dillingham hears the good news and improves 'Chin Chin' and Brown's Six Saxophones by placing the latter down in the Union pit where they belong. Mr. Carroll has also given us another tune which will break out on this town like a bright, red rash. The name of this last is the name of the piece—'So Long, Letty.'"

Richard Henry Little, in *The Chicago Herald*, calls attention to one song which Miss Greenwood sings, "Here Comes the Married Men," and said, "She simply stopped the show while the audience laughed and applauded until it was exhausted."

Every other critic in the Windy City predicted that Chicago had seen the birth of another *His Show*, and that "So Long, Letty" would have a run of many, many months at the Olympic.

## MacFARLANE'S PREMIER.

George MacFarlane made his first appearance as an individual star when "Heart o' th' Heather" was given its initial production by Joseph Brooks, Feb. 25, at Stamford, Conn.

His supporting cast includes Viola Gillette, Gilda Leary, Madge Corcoran, Barlowe Borland, Walter Connolly, Colin Campbell, A. P. Kaye and Jock McGraw.

## CHICAGO THEATRES IN TROUBLE.

A number of theatres in Chicago are in danger of losing their licenses, owing to their proximity to churches or hospitals. Among those named in the mandamus proceedings are the Ashland, American, Coronado, Marlowe, Frolle, Harvard, Coliseum, Paris, Casino, Pastime, Star, Kenmore and Criterion.

On Feb. 17, Alderman McCormick introduced a resolution in the City Council, calling on Mayor Thompson to act in the matter, and the mandamus proceedings were started Feb. 26.

## SATURDAY NIGHT'S RATES RAISED.

Manager A. H. Woods has increased the price of orchestra seats on Saturday night to \$2.50 each during the engagement of "Fair and Warmer." This scale for Saturday nights has long been charged at the Belasco, and is the regular price for seats on any night at the Winter Garden.

## PIERCE AND ROSLYN SUCCESS.

Pierce and Roslyn have been touring the Moors Empire Circuit in England, and report great success. They have been re-engaged for three more tours and are booked up to 1918. They sail for South Africa March 11, to be featured over the I. V. F. A. tour.

## "LITTLE ALMOND EYES."

Will C. Macfarlane's new operetta, "Little Almond Eyes," will be presented at the Jefferson Theatre, Portland, Me., by local talent, March 2 and 3.

## I. P. U. NO. 1 TO DANCE.

The Theatrical Protective Union, Local No. 1, will hold its next annual ball and entertainment at the New Amsterdam Opera House, New York, on March 11.

Three bands will supply the music. A number of theatrical managers have sent acceptances.

## FOUR NEW PLAYS FOR SELWYN'S.

Selwyn & Co., the prolific producers, have a quartette of new plays ready to start at Atlantic City for various early dates this Spring. One is by Irvin Cobb and Roy Cooper Megrue. "Just For To-Night" is by Avery Hopwood. The others are by Edgar Selwyn and Margaret Selwyn.

# WHITE RATS NOMINATE TWO.

EDWARD ESMONDE AND JAS. W. FITZPATRICK RUN FOR PRESIDENT.

The ballots for the White Rats' elections are ready for distribution to the members all over the country, to enable each and every one to have a voice in the election of the new officers.

Edward Esmonde, who has been placed in nomination for big chief, has been a trustee and a director for a number of years.

Just before the closing hour for nominations on Saturday night, Feb. 26, James William Fitzpatrick was placed in nomination for international president. Mr. Fitzpatrick has attracted considerable attention by his speeches at recent open and closed meetings of the Rats.

Sam Morton, who was a nominee, and whose name appeared on the first draft of the ballot, withdrew, but is a candidate for a member of the board.

For international vice president two candidates have been named in Edward Clarke and Tim Cronin.

Harry Mountford has no opponent for the election of the international executive and secretary-treasurer.

The nominees for the international board, of which twenty-one are to be elected, are:

Edward Archer	Sam Morton
Theodore Babcock	Joseph P. Mack
Simon Bonomor	James Marco
Will S. Beecher	Junie McCree
Johnny Bell	John McNamee
A. P. Benway	Fred Niblo
Joe Birnes	Frank North
Franz Brandel	Henry W. Pemberton
Ernest Carr	Paul Quinn
Harry Coleman	Max Reynolds
Barry Connors	Thos. P. Russell
Will P. Conley	Max Schulze
Dean Cliff	George W. Searjeant
J. Bernard Dilllyn	Will C. Smith
Geo. E. Delmore	Martin A. Somers
Jas. F. Dolan	Fred R. Stanton
Eddie Foyer	Otto Steinert
Bert Ford	Fred M. Tallman
Henry Frey	Victor V. Vass
J. Greenfield	Clyde Veaux
Irving Hay	Albert Warner
Frank Herbert	Charles Wayne
John P. Hill	Geoffrey L. Whalen
Robert Henry Hodge	Gordon Whyte
Virgil V. Holmes	Arthur Williams
Geo. W. Kingsbury	Tony Williams
Colle Lorella	V. P. Wormwood
Dick Lynch	

The referendum vote provides for a decision on two points, as follow:

1. Are you in favor of an offensive and defensive alliance, wherever and whenever possible, with the organized musicians, organized stage hands and all other organized bodies of the theatrical employees?

2. Do you grant the international board, in case of necessity, power to order a levy of five per cent. upon all actors' salaries, who may be working in other theatres during a strike or lock-out?

Votes must be in at the office by midnight on March 31.

The amended constitution has been perfected at the meeting Feb. 22, and printed copies were to be ready for distribution March 1.

Great progress is reported by Chairman Danny Sullivan concerning the ball on March 17, and the tickets, as well as the space in the official program, are going at a lively rate.

## LONDON LIKES BERLIN'S PIECE.

"Stop! Look! Listen!" has won instant favor, was how a cable, addressed to Charles Dillingham's office, read, coming from the Palace Theatre, London, Feb. 22.

Ethel Levey is featured in the London production of this Irving Berlin play, and Alfred Butt produced it.

## DEBUT OF VERA MYERS.

Vera Myers, daughter of Mr. and Mrs. J. Myers, will give a song recital and classical ballet at the Dyker Heights Country Club, Brooklyn, on Saturday evening, March 4, 1916.

The program consists of groups of songs in English, German, French and Italian. The dances are: Pizzicato from *Sylvia*, Delibes, Gavotte, Glow-Worm, Lineke and March, Dixie.

Miss Myers is a private pupil of Mme. Pauline

## DISSOLVING OF REPUTABLE ACTS.

### HURTS CHANCES FOR BOOKINGS.

An occurrence not altogether new was brought to light recently when a well known vaudeville act separated. The names of the participants are not mentioned for obvious reasons, and the reason for noting the case is the fact of several similar happenings in the past few months.

It seems that a party who had enjoyed quite some success with a prominent trio had a squabble with the partners and, believing his ability as a single sufficient to warrant his independence, broke away from the act, causing the agents and booking offices a great deal of inconvenience in replacing the act with another.

The result was that the other two members obtained no further work and his single was a decided failure. Realizing after some time that it was in trio work and not a single that his name carried prestige, he interested two performers and rehearsed a new three act.

After the new act was all "set" and bookings obtained, the two partners were offered a specialty in a large skit, they grasped the opening, which promised longer booking, and left the other partner, also the agent and office, in the lurch.

The above has been followed out in part by a large number of performers, and the peculiar part of it all is some of these offenders are trying to obtain work and, failing to do so, invariably find fault with the agent's ability to recognize "real" performers.

## GRAND, NEW CASTLE, BURNS.

Fire of unknown origin burned the Grand Theatre, New Castle, Ind., Feb. 25, with a loss estimated at \$12,000. A stock company was preparing to give a performance when an actor discovered the blaze in the basement. The actors lost their effects and the company's scenery was burned.

## SHEBOYGAN O. H. BURNS.

Fire which started from an overheated furnace in the Southwest corner of the Opera House, Sheboygan, Wis., shortly before midnight, Feb. 23, made a clean sweep of the stage and dressing rooms.

The damage is estimated at a total of at least \$10,000.

EUGENE DESMOND, juvenile, has been added to the Popular Players at Washington, going from Poll's Hartford, Conn., company. He succeeds Howard Schoppe.

"THE ETERNAL MAGDALENE," "Rolling Stones" and "On Trial" are some of the plays listed for production at the Lincoln, Union Hill, N. J., by Manager John Stark.

THE ball of the Automobile Club of America was given in aid of the Actors' Fund, at the Hotel Baltimore, Feb. 28, to total receipts of \$6,000.

CHARLES DILLINGHAM has returned from Florida.

THEODORE MITCHELL will sail, March 4, from England for New York.

KITTY GORDON'S auto was burned on Ocean Avenue, Brooklyn, Feb. 28.

EDWARD F. ALBEE left New York, Feb. 28, for a four weeks' stay at Palm Beach, Fla.

MAUDE FAY made her American debut as Sieglande, in "Die Walkure," at the Metropolitan Opera House, New York, Feb. 28.

MRS. STEVE MIACO presented her husband, Steve, with a baby boy Feb. 26, at their New York home. All well.

Mae Murray, the new Lasky star, will make her screen debut in the picturized version of Mary Johnson's famous novel, "To Have and To Hold."

Bertha Kalich, the well known actress, has signed with the Wm. Fox Co., to appear before the camera, and is already at work on her first film production.

The new Pathé serial, "Who's Guilty," is scheduled to appear in the latter part of April. The series will consist of fourteen two reel episodes, each episode a complete picture in itself. Anna Nilsson is the star.

## CORT FILES COUNTER CLAIM.

John Cort filed his answer in the Supreme Court Feb. 26 to a suit brought against him by Armory Elliot and Charles F. Street, as trustees of the Elliot Street Trust. The action was to recover on a series of promissory notes issued in conjunction with the lease of the Plymouth Theatre, Boston, which the plaintiff alleges were not met at maturity.

Mr. Cort declares the notes were without consideration, and in addition filed \$10,000 counter claim for being turned out of the theatre Nov. 29, 1915. He claims he had a yearly contract to book the house at a percentage on the gross receipts.

## NOT ILL.

Eugenie Shrewsbury wishes us to deny the report that she is ill. She has been in the best of health since September, and is at present with West Avey's Musical Comedy Co.

## ANOTHER HOUSE ADDED.

The U. S. Managers' Association are now booking the Savoy Theatre, Atlantic City, N. J. Walter Plummer is laying out eight acts on the bill.

## JESS WILLARD IN LOEW THEATRES.

Jess Willard, heavy weight champion of the world, whose entry into New York was made with such unusual publicity, has been secured to make a personal appearance in five Marcus Loew theatres in one evening, Thursday night, for the benefit of *The Evening Mail's* "Save a Home Fund."

It is understood Mr. Loew will give a percentage of the receipts to *The Evening Mail* charity, and Willard is to receive nothing for his trip, as he is doing it to assist *The Mail*.

This is the first affair of its kind, and is an unusual means of aiding a charity, used for the first time by a theatre or a champion. It is expected that the five Loew theatres in which Willard is announced to appear will be packed to capacity Thursday.

## LILLIAN CONCORD'S PLANS.

Lillian Concord, the dramatic prima donna, who practically jumped into fame over-night, last year, by playing Margaret Romaine's part in "The Midnight Girl," with George MacFarlane, at an hour's notice, is to introduce, next season, an operatic vaudeville headline act that promises hitherto unattempted novelty and beauty.

## RETURNING TO VAUDEVILLE.

Sally Cohen, the widow and former partner of John C. Rice, is preparing to return to the stage.

## MARRIED.

Comes the news from the Coast that Robert L. Dalley and Genevieve Cliffe were married at Ft. Worth, Tex., on Feb. 15.

## MERCEDES WINS.

(Special Wire to N. Y. CLIPPER.)

DETROIT, Feb. 28.

Mercedes wins suit enjoining Elizabeth M. Coln from using name Mercedes, concluding sensational legal action over title rights.

Asher J. Goldfine, Attorney Lowenthal's assistant, came from Chicago to represent plaintiff.

## COMMITTEE HEARING.

Many representatives of the theatrical managers and actors' organizations attended the hearing by the committee on the bill amending the laws governing the theatrical agencies, at Albany, N. Y., Feb. 29.

THE DEVEREUX PLAYERS start their tour of the Southern cities March 13, at Charlottesville, Va.

JOHN ADAIR JR reports excellent business with his stock at the Herald Square Theatre, Steubenville, O. "The Law of the Land" this week.

## NEW YORK CITY.

## CONTINUED ATTRACTIONS.

**ASTOR**—"Cohan Revue of 1916," fourth week.  
**BELASCO**—"The Boomerang," thirtieth week.  
**COMEDY**—"The Fear Market," sixth week, first at this house.  
**CASINO**—"The Blue Paradise," thirty-first week.  
**CRITERION**—Viola Allen and James K. Hackett, in "Macbeth" (revival), fourth week.  
**CANDLER**—"The House of Glass," twenty-seventh week.  
**EMPIRE**—Maude Adams, eleventh week. Eighth week in the revival of "The Little Minister."  
**ELTINGE**—"Fair and Warmer," seventeenth week.  
**FORTY-FOURTH STREET**—"Katinka," eleventh week.  
**FORTY-EIGHTH STREET**—"Just a Woman," seventh week.  
**FULTON**—"The Melody of Youth," third week.  
**GAIETY**—Mrs. Fiske, in "Erstwhile Susan," seventh week.  
**GLOBE**—Gaby Deslys, in "Stop! Look! Listen!" tenth week.  
**HIPPODROME**—"Hip-Hip-Hooray," twenty-third week.  
**HARRIS**—"Hit-the-Trail Holiday," twenty-fifth week; fourth at this house.  
**HUDSON**—"The Cinderella Man," seventh week.  
**LYRIC**—"Potash & Perlmutter in Society," twentieth week.  
**LIBERTY**—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Syll," eighth week.  
**LONGACRE**—Leo Ditrichstein, in "The Great Lover," seventeenth week.  
**MAXINE ELLIOTT'S**—Robert Hilliard, in "The Pride of Race," eighth week.  
**NEW AMSTERDAM**—Elsie Ferguson, in "Margaret Schiller," fifth week and last fortnight.  
**PLAYHOUSE**—Grace George is in her twenty-third week at this house, in repertoire.  
**PUNCH AND JUDY**—"Treasure Island," fourteenth week.  
**PRINCESS**—"Very Good, Eddie," tenth week.  
**REPUBLIC**—John Mason and Jane Cowl, in "Common Clay," twenty-eighth week.  
**SHUBERT**—"Alone at Last," twentieth week.  
**THIRTY-NINTH STREET**—Emily Stevens, in "The Unchaste Woman," twenty-first week.  
**WINTER GARDEN**—"Robinson Crusoe Jr." third week.

## THE FILM THEATRES.

**Strand**—"Diplomacy," with Marie Doro.  
**Knickerbocker**—"The Raiders," with H. B. Warner, and "The Bright Lights."  
**Academy**—"The Witch," with Nance O'Neill.  
**Loew's New York and Roof Annex**—An interesting program with daily changes.  
**Weber's**—"Germany's Greatest Battles."  
**Broadway**—Florence Rockwell, in "He Fell in Love with His Wife."

## "EASTER."

Stindberg's play was produced by the Stage Society, Feb. 28, at the Gaiety, New York, with the following cast: Ellis, Walter Hampden; Christine, Ivy Troutman; Mrs. Heyst, Gertrude Berkley; Benjamin, Gareth Hughes; Eleanor, Kathleen MacDonnell; Lindquist, Henry Stephenson.

## "THE GREATEST NATION."

**Booth** (Edward Lyons, mgr.)—*The Greatest Nation*, a play in three acts, by Marion Brighton and William Elliott. Produced by William Elliott on Monday evening, Feb. 28, with this cast:

## THE PRELUDE.

Eiline.....	Cordelia Macdonald
Peter.....	Rowland Buckstone
Stephen.....	J. Hooker Wright
Nurse.....	Harriet Van Cleve
Physician.....	Harry Rose
THE PLAY—TWENTY YEARS LATER:	
Emanuel.....	Sydney Mather
Stephen.....	J. Hooker Wright
Peter.....	Rowland Buckstone
Adris.....	Olive Wyndham
Donna Bianca, Signorina.....	Bertha Rose
Princess Xenia.....	Madame Yorska
Alan of Donau.....	William Elliott
Capt. Vallier.....	Pirlie Bush
Lieut. Lombard.....	Charles Miller
Jervos.....	C. L. Feltner
Baron Saize.....	Roland Rushton
Count Brockton.....	Henry Dugan
Radow.....	Hal Forde
General Hewitt.....	Edward Wade
General Mont.....	Wm. W. Crimmins
Guard.....	Harry Rose

## SYNOPSIS OF SCENES.

**PRELUDE**.—In the Chamber of the Queen of Thor. **ACT I.**—The Garden of Prince Alan in Donau. Time: Present. **ACT II.**—Scene 1.—In the Palace of King Ralow of Adion. One day later. Scene 2.—The Garden of Prince Alan. Same as Act I. **ACT III.**—In the Palace of King Radow.

In "The Greatest Nation," produced by William Elliott, and in which he himself portrays the leading character, a lesson in brotherly love and idealism is a factor that will more than likely be responsible for what success this play attains.

The present conflict in Europe forms the basis of the plot, and while it cannot be called a war play, militarism is brought to bear in the principal scenes.

Not until the second act does "The Greatest Nation" show anything worth while. In the prelude, which precedes the play, twenty years before, the Queen of Thor has willed her son, the Dutchy of Donau, a small principality between two larger kingdoms, with a wish that he rule it with his

heart rather than the sword. That he fulfills her request is shown in the following three acts.

The first act is rather long drawn out and talky, but the last two furnish enough action to overlook this fault.

The story of the play has to do with the diplomatic relations of the Kingdoms of Adion and Thor, between which there has long existed a traditional jealousy. The young Prince of Donau, Crown Prince of Thor, is mentally progressive, and a man of considerable engineering ability. In the last year of his father's reign he superintends great works, which eventually give rise to suspicion on the part of King Radow that he is planning some sort of strategic aggression against the interests of Adion. At the very moment when these suspicions come to the ear of the young Prince, his father, the King of Thor, is assassinated while traveling near the frontier of Adion. The excited populace immediately point the finger of suspicion at Radow of Adion.

In it is woven a pretty love story between the Princess Adris and Alan of Donau that keeps up a lively interest.

As to staging the production, nothing was lacking, each scene being designed by Joseph Urban.

Mr. Elliott portrayed the role of the young Prince, Alan of Donau, and at all times lived up to his reputation of a finished actor.

Olive Wyndham was convincing and charming as the young Princess Adris, and in several scenes was required to do some difficult work.

Hal Forde, as King Radow, gave his usual sterling performance.

Sydney Mather, Madame Yorska and Roland Rushton are also deserving of special mention for their meritorious work. The rest of the cast acquitted themselves with credit.

of Brentwood and his wife will play Doris.

Vincent Serrano was excellent. In fact it is the best performance he has given in many seasons.

Irene Fenwick also gave a fine performance as Doris, doing her emotional scenes most convincingly. Her changes of costume were made with almost lightning rapidity.

John Stokes, as Caine, the detective; Harry Harman, as Dr. Greyson; Suzanne Jackson as the first Mrs. Brentwood, and Gertrude Dallas as the second Mrs. R., were all excellent.

As burlesque or serious work, "Pay Day" will interest you.

## "POM POM."

**Cohan's** (James J. Brady, mgr.)—*Pom Pom*, a comic opera in two acts. Book and lyrics by Anne Caldwell. Music by Hugo Felix. Produced by Henry W. Savage, Inc., on Monday, Feb. 28, 1916.

Count De Jole.....	George Brugger
Manager of the Olympia.....	Eric Campbell Evelyn
Policeman No. 13.....	Tom McNaughton
Secretary to Manager.....	Allan Kelly
The Author.....	Charles Angelo Paulette
A Critic.....	Miltz Hajos
Stage Carpenter.....	Ben Lewin
Bertrand.....	Carl Gantvoort
Grolmus.....	Thomas Walsh
Macache.....	William Eville
Bidage.....	Harry Child
Therese.....	Rita Dane
Gine.....	Edith Day
Jean.....	Thomas Wood
Papa Chapelle.....	George Brugger
Big Biassou.....	Detmar Poppen

## SYNOPSIS OF SCENES.

**ACT I.**—Scene 1.—Greenroom, Olympia Theatre. Scene 2.—Foyer of the Olympia Theatre. Scene 3.—Yard of the Precinct Police Station.

**ACT II.**—At the Black Elephant. Place—Nice. Time—The Present.

After being inactive for two seasons, Henry W. Savage presented on the above date a comic opera, called "Pom Pom," with the tiny and clever Miltz Hajos as its star. The piece is of Hungarian origin, and is a crook play set to music. The music, by the way, is, for the most part, melodious. The composer, Hugo Felix, has done his work so much better than Anna Caldwell, who is responsible for "Americanizing" the book and lyrics. Of the song bits there are about a good half dozen, many pretty dances, and several fine ensembles. The jokes, however, have done duty for years in the pages of our comic weeklies and on our stage.

"Pom Pom" is really more comic opera than musical comedy. At least, its first act is. This first act ran almost two hours the opening night, and every moment was a genuine delight. The second act offered a variety of entertainment which was always interesting, save for those time worn jokes. On the whole "Pom Pom" is distinctly worth while. It has a logical story, well told; a tuneful score, a fair book, color, life and speed.

The story concerns Paulette, of the Olympic Theatre, Nice, who is very popular with the public. She wears many valuable jewels, and on the first night of her appearance as Pom Pom, the pickpocket, a trio of burglars plan to rob her dressing room. The plot reaches the ears of Police Inspector Bertrand, who assigns four policemen to the greenroom of the theatre to capture the thieves. The police not only arrest the crooks, but they mistake Paulette for one, being deceived by her disguise as Pom Pom, the boy pickpocket. Despite her cries she and the real thieves are taken to the police station. Here Paulette enters into the spirit of the adventure, and when Grolmus and his crooks escape from jail, Paulette accompanies them. They all go to the Black Elephant, a resort frequented by all kinds of criminals. Here she is eventually discovered by her manager, while he is out stumping with a party of friends. Miltz Hajos (pronounced High-yuss) scored a great personal success as Pom Pom. She was, to quote a woman sitting behind us, "the cutest little thing in boy's clothes." She has improved in her singing, and to her fell most of the song hits of the evening. The most popular was "In the Dark," which is sure to be a winner this year. Miss Hajos yodded its pretty refrain superbly. Another song in which Miltz scored was called "Evelyn, You'll Have to Quit Your Devilin'," which has a delightful swing. Her circus travesty was very funny, especially that of the strong man performing his act.

Miss Hajos, of course, is given opportunity to wear some superb gowns. No matter what this tiny comedienne wears, she looks good. She is a big little artist.

Tom McNaughton was the policeman who was called upon to furnish most of the fun of the piece, but Mr. McNaughton fell short of requirements. The old jokes that he offered handicapped his performance. He was amusing, however, when he sang a comic song, called "I'm Unducky."

Rita Dane, whom we have never seen before in a Broadway production, scored both as singer and actress. She has a very good contralto voice, which she knows how to use.

Carl Gantvoort, the tenor of the production, played the role of the police inspector, and won recognition. He rendered well with Miss Dane two ballads entitled "Man De Sir" and "Ships in the Night."

A word of praise must be given to Phyllis Davis, who is the best "wax dummy" we have ever seen in many years of theatricals. Hale and Patten, in their tornado dance, were warmly applauded.

Uncommonly good work was also contributed by Thomas Walsh, Charles Angelo, Eric Campbell, Ben Lewin, Edith Day and William Eville.

Manager Savage has given the piece a fine production. The scenery, by Urban, is beautiful. The girls are pretty to gaze upon, and they sing and dance well. The chorus men are manly chaps.

Kelvey.

# CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF  
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## MODERN VAUDEVILLE ALL SYSTEM.

### DIVISION OF LABOR HAS SOLVED PROBLEM OF CONGESTED OUTER OFFICES.

#### IS PRESENT CONDITION BEST?

(Special to THE CLIPPER)

CHICAGO, Feb. 21.

Paradoxical though it may seem, the "business background" of modern vaudeville has developed to such an extent that the elaborately equipped offices used by "big" vaudeville interests are filled to the overflowing with everything and everybody, except vaudeville performers—for whom they were intended originally.

Old timers can remember when the first part of the business of a giant syndicate, like the W. V. M. A., was transacted in the hallway of the Majestic Theatre Building. Endless streams of performers haunted the hallway daily, only to be stopped by the officious office boy, who looked so important that he seemed to have some personal control over the bookings so eagerly sought. It was considered a mark of great respect and esteem if the boy went to the trouble of taking the card to the inner offices.

To-day it is easier to see Mort H. Singer, general manager, than it used to be to get an interview with that awesome obstacle, the office boy. Yet, the importance of his position duly considered, comparatively few performers try to do so.

The Chicago U. B. O. office is an open book, with the genial Manager Humphreys accessible to everybody, yet Humphreys will admit that he isn't bothered much, except by pests and cranks, who, bearing in mind the great importance of the U. B. O., imagine they are doing something to strengthen their chances with the far reaching circuit by talking to its Western manager "personally." Humphreys would have risked his good nature (and perhaps his very life) had he permitted himself to be glimpsed by the rank and file of performers ten years ago.

The reason for the great change lies in the fact that a systematic plan of procedure has superseded the old helter-skelter method, the entire vaudeville field yielding to the modern requirements of "division of labor."

The lesser agents who do business "on the floor," have private offices which are besieged pretty much as was the floor itself in the old days. They reduce everything to chart figures so that the big offices need only be used as a space for the transfer of records.

Of course there are those who believe (particularly performers seeking engagements who find trouble in getting them) that a reversion of old conditions would prove beneficial. But, if the performer sincerely believes (as he and his representatives have frequently contended) that talent humiliates itself when it bows before the office boy en masse, he should be pleased to realize that it is possible for him to transact business far away from a meeting place where his application for a hearing must be made in the presence of hundreds of prying eyes.

Resolving things to a system has its disadvantages, and perhaps reducing everything to stereotyped record increases the chances for "graft" opened to the unscrupulous agents, conscious of their power to "railroad" an act through to successful bookings. But the great majority of them are conscientious business men, and the time may not be far distant when their influence, combined with that of constructive legislation, will remedy the minor evils now prevailing. When these evils shall have been obviated, the machine-like work of the great syndicates will be greatly accelerated and the "division of labor" will bring about better conditions for everybody in the vaudeville field.

#### SHANNON'S SMASH-UP.

Mr. and Mrs. Jim Shannon were entertaining Bert Melbourne and his wife, taking their guests for a joy ride to the country club last week, when a big machine crashed into Shannon's unoffending Ford. Melbourne suffered serious injuries, Shannon was bruised considerably, and it is said damage suits will result from the accident.

FEB. 28.

GARRICK (John J. Garrity, mgr.)—"Experience," tenth week.

POWERS' (Harry Powers, mgr.)—David Warfield, in "Van Der Decken," sixth week.

CORT (U. J. Hermann, mgr.)—Taylor Holmes, in "His Majesty Bunker Bean," seventeenth week.

ILLINOIS (A. Pitou, Jr., mgr.)—Montgomery and Stone, in "Chin Chin," fifth week.

PRINCESS (S. P. Gerson, mgr.)—"A Pair of Silk Stockings," eighth week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," third week.

BLACKSTONE (Edwin Wapler, mgr.)—"The Ohio Lady," fourth week.

CHICAGO (John J. Garrity, mgr.)—Ralph Herz, in "Ruggles of Red Gap," fourth week.

VICTORIA (H. C. Brolaski, mgr.)—Week of Feb. 28, Al. H. Wilson.

IMPERIAL (A. J. Kaufman, mgr.)—Week of 28, The Smart Set.

NATIONAL (J. P. Barrett, mgr.)—Week of 28, "Seven Keys to Baldpate."

GRAND OPERA HOUSE (Harry Ridings, mgr.)—Blanche Ring, in "Jane O'Day from Broadway," second week.

HAYMARKET (I. H. Herk, mgr.)—Week of 28, stock burlesque.

COLUMBIA (Wm. Roche, mgr.)—Week of 28, Sliding Billy Watson and Ed. Lee Wrothe.

GAYETY (R. S. Schoenecker, mgr.)—Week of 28, Frolics of 1916.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 28, Girls from Joyland.

STAR AND GARTER (C. L. Walters, mgr.)—Week 27, Dave Marion, in Around the World.

March 5—"Town Topics," a vast revue by Harry B. Smith, Robert B. Smith, Thomas J. Gray and Harold Orlob, will be seen at the Chicago Theatre, with Trixie Friganza, Bert Leslie, Lois Josephine, Wellington Cross, Bonita, Lew Hearn, Lillian Herlein, Marie Lavarre, Artie Mehlanger, Peter Page and many others in it.

March 6—"Rio Grande," a new play by Augustus Thomas, dean of American dramatists, will be produced at the Blackstone, with Richard Bennett, Calvin Thomas, Robert McWade, Frank Campeau, Bennett Southard, Lola Fisher, Amelia Gardner, Gertrude Dalton and others in it.

March 6—John Drew will bring to Powers' Theatre, Horace Annesley Vachell's English comedy, "The Chief." Laura Hope Crews, George Graham, Echlin Gayer, Consuelo Bailey, Katherine Stewart and Thais Lawton are in the cast.

March 7—Annual matinee performance for the benefit of the Actors' Fund of America, Auditorium.

March 20—Ethel Barrymore will arrive at Powers' Theatre with "Our Mrs. McChesney," Geo. V. Hobart's footlighting of Edna Ferber's "Roast Beef Medium" stories.

#### MARRIED.

Merle Yagel, of Joe Morris' Chicago office, slipped away and married an unknown (to the profession) lady last week. He returned to work, refusing to disclose the identity of his bride.

#### WHAT'S IN A NAME?

Lew M. Goldberg, the Chicago agent and Joliet magnate, and E. Louis Goldberg, manager of the American Theatre, do not look very much alike, yet both young men occupy such a position of prominence in Chicago's theatrical limelight that they frequently are the subject of innocent confusion on the part of mutual friends. Sometimes E. Louis Goldberg gets a commission check from an act on the road intended for the popular agent, while frequently Lew M. is favored with an electric light bill intended for the theatre.

COL. W. F. CODY celebrated his seventy-first birthday on Feb. 26 at Cody, Wyo.

## CHICAGO HARMONY.

### WATCH FOR IT.

March 22, 1916, will prove one of the most momentous nights in the history of Western music, if the Chicago boosters have anything to say about it. For, on that eventful Wednesday night, the affair to which they all have been looking forward will take place—the annual ball. It should be impressed that this ball is not a helter-skelter affair, but a "Big doin's" pulled off by the "Original boosters, the boys who made such affairs successful way back in 1910." The old stamping grounds, the Unity Clubhouse, where the boys staged their most elaborate offerings in the good old days, will house the big doings.

### "THERE."

A song that (like Fatima cigarettes) has proved "distinctively individual," is "When It's Orange Blossom Time in Loveland." The number has a sweet, simple appeal that makes it almost irresistible, probably accounting for the fact that it is one of the best selling songs in Chicago, right now. Walter Wilson predicted the song would go big, when he first saw it, but its progress has surpassed the wildest dreams of Morris' Chicago manager.

### ENGAGED.

Monte Howard opened at the State's last week, making a fine entering wedge for M. Witmark & Sons' splendid catalogue. Monte's voice seems especially adapted for "Good-Bye, Good Luck, God Bless You," Ernest R. Ball's latest beauty.

### GOING BIG.

"Don't Bite the Hand That's Feeding You" seems to be sung everywhere in Chicago simultaneously. The song has taken a big hold, and the way it's being whistled on the streets shows that it will probably prove "M-O-T-H-E-R'S" successor, from a sales standpoint.

### ANOTHER.

J. Brandon Walsh has placed another Irish song, entitled "Where the Shamrock Grows." J. H. Remick & Co. are the lucky publishers.

### CINCH.

Joe Bennett, outdoor specialist for Shapiro, Bernstein Co., claims he will have a "cinch" inducing acts to use "Oh, God, Let My Dream Come True," because it is just the kind of song performers have been looking for. "It's too late for a mild war song now," Joe explained, "and it takes something with a real punch to wake them up. Acts know this song has the kind of a ballad punch they need."

### HERE.

Sidney Gibson, the boy who was responsible for starting many novelty song hits East and West—incidentally, the chap who made good as Fred Fisher's partner, at Coney Island—is now cabaretting in Chicago.

### WORKING HARD.

Since entering the Randolph Building, the Broadway Western crew has been working hard, being fortunate in having an exceptionally fine batch of songs for their "grand opening." "Give a Little Credit to Your Dad" looks like a "real one."

### PASSE.

The unfortunate Dr. Blunt has given up his music publishing quarters, styled "The Le Roy Music Publishing Co." Jean Walz still retains part of the offices, but has sublet the rest to a new music publishing concern.

### WITH SNYDER.

Billy Thompson, Remick's former Chicago professional manager, who entered the cabaret book-ing game "while the going was good," has taken space with Waterson, Berlin & Snyder's Chicago office. Billy moved away from the McKinley office, where he was located prior to Feb. 1.

### CHICAGO STANDS PAT.

CHICAGO'S Loop dramatic stage "stands pat" for the present week, well content with the successful productions now holding the boards, while, strange to state, the only new dramatic features of the week are found in drama's old rival, the vaudeville stage.

### G. B. ROBERTS, WHERE ARE YOU?

G. E. Roberts, formerly of the Barnum & Bailey Shows, and also as a concessioner, should get in touch with Frank M. Raoul, secretary of the Tuscaloosa, Ala., Lodge of Elks.

## OUTLYING VAUDEVILLE IN CHICAGO.

**PLENTY OF GOOD ACTS SEEN AT NEIGHBORHOOD THEATRES--DETAILED REVIEWS SHOW BEST OFFERINGS ON EACH BILL.**

(Special to THE CLIPPER.)

CHICAGO, Feb. 26.

The week just closing for Chicago's outlying vaudeville theatres shows many acts doing two shows per night and working extra matinees which, when viewed under the microscope of careful criticism, bear promise of holding important places in the vaudeville world before a new season is under way.

A summarized budget of the various offerings follows:

### WINDSOR.

(D. L. Swartz, Mgr.)

What could easily be termed a big time bill was offered by our clever little showman, D. L. Swartz, for the first half of last week. Although the electric sign displayed three names the other two were just as important.

Wetzel Van Etta Trio (novelty instrumentalists) played various instruments in a real, "thoroughbred musician" manner, and their offering was heartily enjoyed.

Henry Lowy and the Lacey Sisters (singing, dancing and a little fooling), made a great impression from the start. They open singing "All Aboard for Chinatown," using a pale flood light which gives the song a weird effect. As dancers, these people cannot be too highly complimented. The girls are restful to the eye. In both figure and looks. "At the Fountain of Youth" was used as a solo by one of the ladies, which she finished with a neat dance. They close with a wonderful eccentric dance.

Richards and Kyle took well with their lively line of chatter and songs, including their own version of "Green River" and "Are You From Dixie?" to three bows and an encore.

Travoto the eccentric violinist, took up the lively pace which the previous act had left, and kept it up throughout his entire act.

The Hippodrome Four closed the bill, and incidentally proved a sterling closing attraction, holding the crowd seated until the final fall of the curtain.

Block.

### LINCOLN.

A well sized crowd was in attendance at the second show and showed their appreciation by offering a liberal amount of applause.

Johnny Small and Small Sisters, in a neat singing, talking and dancing skit, entitled "Bean Brummell Jr." started the bill off at a lively clip.

Pauline Saxon demonstrated her ability as a character comedienne and scored nicely. Miss Saxon makes her changes behind a set stack of wheat, which lends tone to her rube number.

Dorothy Burton and company offered a dramatic act (with a little comedy intermingled), entitled "The Baby." The act has good points in it, but it could be improved quite a bit, if Miss Burton would put a little more life in her work.

Weber and Elliott (a straight man and a Hebrew comedian) were easily the hit of the bill. Elliott possesses a splendid tenor voice, and is also a good talker. His appearance is great. Weber, who enters from the audience, is a comedian of no small ability.

Huling's seals and sea lions closed the bill, and did nicely.

Block.

### ACADEMY.

(Joseph Pilgrim, Mgr.)

Rosina Trio (two men and a lady) opened the show with a routine of Russian dancing. The lady makes a neat appearance, and is assisted by a couple of good dancers.

Henry Gunson, "The Singing Fisherman," scored from the start. Henry has a good voice and knows how to use it. He was forced to take an encore and then sang "Don't Bite the Hand That's Feeding You."

Roatino and Shelly, in "Rosa, the Street Vendor," delivered good line of talk and songs, and made a neat impression.

Browning and Dean were the hit of the bill. These boys have a great line of chatter and some very good parodies, which they put over with a bang. Their encore was a scream.

Tun Chin Troupe held the audience seated until they completed their last trick.

The Arleys (two men), perch artists and head balancers, opened the show in great style.

Taylor and Brown, in "Miss Forget It," were the hit of the bill. The act is full of comedy, and the lines are handled perfectly.

Kelso Bros. performed at a lively clip, and showed their ability as real jugglers.

Billy Barron, "The Music Master," opened with a line of pathetic talk, showing an old music master playing a violin, and then made a change to a young man. He offered several numbers on a xylophone.

Gus Edwards' "School Days" closed the show amid solid rounds of applause.

Block.

### AMERICAN.

(E. Louis Goldberg, Mgr.)

Junior Follies (a musical revue), with seven scenes and a cast of clever entertainers, including Baby Kaplan, a tiny child, who can be classed as a juvenile Belle Baker. Baby sings in German dialect, and her facial expressions are simply wonderful. With proper handling this child ought to prove a wonder. Laretto Rollo, a charming

little lassie, who could easily be classed as a doll, possesses a splendid soprano voice. She sang "Annie Laurie," dressed in Scotch costume, and made a distinct hit. Bobby Earle, as Percival, also scored an individual hit, although playing a delicate part which was handled adroitly. Mabel Walker has the making of a great comedienne, and could easily do a single that would fit on any bill. Elsa Ford, Bobby Stewart, Gertrude Earle and a few others, go to make up the balance of the principals. The chorus is lively and has good singing voices. "Mother," "Barefoot Days," "Put Me To Sleep With an Old Fashion Melody," were three of the best numbers used in the show.

Johnnie Small and Small Sisters (special drop, in one) offered a singing and dancing act, entitled "Bean Brummell Jr." The act opens with two pretty girls who sing an introductory chorus, introducing Johnnie Small. The kick number by Johnnie and one of the girls is immense. They closed singing and dancing to tune of an Irish song. In a stunning Erin's Isle costume, and went big. The act really belongs in the higher grade houses, where it would be a sensation.

Embs and Alton (singing, piano and violin act) scored nicely, singing "When You're in Love with Someone," "Let Me Walk," "Song of Songs" and "Somebody Came and Kissed Me."

"The Lingerie Shop," full of snappy songs and talk, started off nicely, but weakened at the finish. Danny Simmons, "The Military Hobo," singing, talking, dancing and an impersonation of Theodore Roosevelt, kept the crowd in a cheerful mood although his act.

The Great Santell closed the show to solid rounds of applause, although working under an awful strain, having a slight attack of la grippe. Block.

### AVENUE.

(Louis Weinberg, Mgr.)

Nellye De Onsonne, assisted by Milton Swartzwald at the piano, scored an individual hit with her cute way of rendering songs. She sang "Good Old Days Back Home," "I'm Going to Walk Right Into Your Heart" (which she put over with a bang), and was compelled to sing "Mother" and "Don't Bite the Hand That's Feeding You" and "Are You From Dixie" for encores. Nellye makes a beautiful appearance and wears stunning gowns; as for personality, she is permeated with it.

The Great Lester held second position with his good work as ventriloquist.

Margot Francois and partner opened the show and gave the bill a dandy start.

Lawson and Claire offered a neat singing and talking sketch, with plenty of comedy and a few sentimental lines, registering nicely.

Redford and Winchester closed the show, and proved to be the ideal act for the spot, their juggling and comedy proving very amusing.

The big electric sign has been put in commission again, in front of this theatre, to announce feature acts. The last half finds Nellye De Onsonne, vaudeville's latest find, and Jimmy Callahan, ex-manager of the White Six baseball team, sharing the honors.

Alfred Farrell, "cartoonist," works in a cheerful mood, and his drawings are entertaining.

Nellye De Onsonne, held over for the balance of the week, repeated the same success as during the first half.

Richards and Kyle, in "A Regular Club Fellow," made the audience sit up and take notice with their comedy singing and talking. "Are You From Dixie" is one of their feature numbers, and they put it over with a bang.

Jimmy Callahan, manager of the Pittsburgh Pirates ball team, entertained with a monologue.

John and Mae Burke stopped the show, something rarely done at this house.

Block.

### GRAND (Last Half).

(Mr. Johnson, Mgr.)

Brooks and Larilla opened the show with a clever tumbling act, and gave the bill a good start.

Belmont Girls (singing, dancing and violin playing) made a great impression from the start. They wear some neat wardrobe and have good harmony voices. "Don't Bite the Hand That's Feeding You," used as a solo, scored big.

Walter Baker and company's "Albini Illusions," received liberal applause for each trick. Walter works rapidly and has a good line of talk to go with his act. He is assisted by two pretty girls and a man.

Housley and Nicholas (colored), musical act, did nicely.

Ten Cakewalk Philends, five male and a like number of females (colored), were the applause hit of the bill. This house caters mostly to colored people, and colored acts are always sure to score.

Block.

### GREAT AMERICAN SHOWS.

HATTIESBURG, Miss., Feb. 28.—The Great American Shows opened the season here under the auspices of the local lodge of the Woodmen of the World, on Feb. 26, the shows being lined up around the county court house in the heart of the city. The shows, under the management of Morris Miller and J. F. Murphy, consist of seven Midway attractions, two riding devices and about thirty concessions. The feature show is a dog, pony and monkey circus, with J. F. Murphy's Palace of Illusions as a close second. Murphy's Busy City

is another popular show, as is the silo track motor-drome, all last season with the Murphy & Miller Shows. Danny Soper's Ten-in-One and Jack Culien's Dixie Minstrels, with brand new fronts, are two other new features on the Midway, and Murphy's Mangels' merry-go-round and Conderman Ferris wheel shone bright and resplendent.

The Great American Shows are being booked and routed by Sydney Wire, now heading North, while the special work in advance is being handled by J. J. Bain and Sam Ash. There are many well known concession people with the Great American Shows. They go from here to Laurel, Miss., the great lumber centre, and from there to Meridian, to furnish all of the attractions for the big Preparedness Exposition, under the auspices of the local Board of Trade. Sydney Wire has lined up some big ones along the line, and it looks like a big season for the G. A. Shows.

### AMERICAN HOSPITAL NOTES.

GRACE KEELER is making daily progress.

FLORENCE LOEFFEL, of Colonial Minstrel Maids, will soon leave.

EMMY SPISSELL is the proud mother of a baby boy, born last week. Mother and baby are doing fine.

HILDRED EMMETT, of Hugh J. Emmett's Company, was rushed in an ambulance from the De Jonghe Hotel, and operated upon at midnight for appendicitis. The operation was a case of life or death, and at present time she is doing very nicely.

JULIA MATHEY, of the "Ballet Divertissement," playing the Majestic this week, is suffering from pleurisy.

WM. HAYES is coming back every few days for observation.

LILLIAN HOLLINGHOUSE, late of the movie field, is progressing nicely.

### SCENIC, PROVIDENCE, QUIT.

Lack of patronage, it is claimed, caused the Scenic Theatre, Providence, owned by the Scenic Theatre Co., to make an assignment Feb. 26 to Thos. F. Farrell, of that city, and Francis A. Cullen, of Cranston.

The papers are signed by C. E. Jennings, of Boston, president and treasurer of the company. According to one of the assignees, it is probable the company will pay one hundred cents on the dollar.

### PICTURE HOUSES COMBINE.

The Conn, White's Opera House and Star, motion picture theatres of Concord, N. H., combined last week with L. A. Rhodenizer, manager of White's Opera House, assuming the management of the other two.

### LOEW CHANGING NAME.

The name of Loew's Theatre, at Rochester, N. Y., is to be changed, the new name voted on by the patrons.

### ALLIED THEATRE CO.

The Allied Theatre Co., which was formed last week in Portsmouth, N. H., assumes control of four of that city's leading theatres. The directors of the company include: Colonel John H. Hartlett, Albert Hyslop, Frank C. Knight, Willis N. Wright and Boline Badger, of Portsmouth, and William T. Gray, of Lewiston, Me.

The theatres in the alliance as the Colonial, which will run pictures and vaudeville; Olympia, feature pictures; Scenic, general overflow theatre, with dancing, and Portsmouth, road companies.

WALDO WHIPPLE played the rube role in Jansen's "Fashion Shop" act at the Jefferson, New York, Feb. 24, without a rehearsal, in place of Mr. Corr, who was taken suddenly ill. He will continue with the act until the latter's recovery.

DICKEY & TERRY'S "Uncle Tom's Cabin" Co. has established headquarters on a new reservation acquired by them at Little Sioux, Ia. E. C. Jones' "Ten Nights in a Barroom" Co. and Aulger Bros.' Railroad Shows are quartered in the same city.

ACCORDING to a dispatch to *The New York World*, Jack Johnson was ordered to leave England, and sails for South Africa on March 3.

IT HAS been announced that Jean French (Carroll) was recently married to B. B. Borg, of New York.

HAROLD ASHTON, of J. C. Williamson, Ltd., is making his headquarters with Sanger & Jordan, in New York.

## PALACE.

(ELMER F. ROGERS, MGR.)

There is a capital mixture of singing, dancing, comedy and tragedy contained in the thoroughly diversified program of genuinely high class vaudeville specialties offered at the Palace this week.

It is an exceptional aggregation of talent, realizing in every way the ideal standard of light entertainment, and the composite result of the individual and collective efforts of the various artists appearing justifies, on the whole, the use of the slogan, "Supreme Vaudeville."

Paul Gordon and Ame Rica opened after the usual motion pictures were shown.

The Primrose Four, the quartette of heavyweight harmonists, quite disproved the accepted aphorism that "nobody loves a fat man." Judging by the applause which greeted the superior vocal efforts of the obese warblers, this saying should be immediately removed from the lexicon.

Bob Webb, who has been singing first tenor in various quartettes for over twenty-five years, and who was a member of the celebrated Metropolitan organization, which was, incidentally, one of the very first vocal fours to make their appearance in straight costume, still retains a voice notable for sweetness, flexibility and tonal quality.

"The River of Lost Souls," a tragic Chinese drama with a surprise climax, was originally presented at a recent Lambs' Gambol. John L. Golden wrote the playlet, and in so doing turned out an artistic and ingenious bit of dramatic literature. (See New Acts.)

Hussey and Itoyle had a little trouble in getting started, following as they did the intensely interesting tabloid tragedy, but once the boys struck their gait they had no difficulty in securing the regulation quota of laughs. Boyle makes a corking appearance, is an excellent feeder for his partner's funniments and sings like an operatic tenor. Hussey, whose style brings to mind Willie Howard, at times, is nevertheless an unctuous comedian, possessing a natural gift of humor and a good working knowledge of relative comedy values.

Irene Bordoni and Melville Ellis both are capable entertainers, but their respective accomplishments do not blend particularly well. Miss Bordoni makes up in presence, delivery and vivacity what she lacks in voice. The paraphrased "Little Love, a Little Kiss" song, sung in English, was the best liked of her numbers.

Melville Ellis played often during the course of the act. His numerous piano selections stamp him as a musician of more than ordinary ability.

After intermission the Dolly Sisters, in their second week at this house, presented a complete change of dancing numbers. Opening with a song which gave them an opportunity to interpolate a few steps indicative of the walks in vogue at bathing beaches, ranging from Palm Beach to Coney Island, a Chinese dance and medley arrangement, disclosing new fox trot, one step and waltz measures followed in the order named.

A tastefully costumed double dance was the finishing number. It landed the pretty and clever exponents of the art of terpsichore safely in the hit division. Jean Schwartz, at the piano, made a distinct individual impression, rendering pleasingly many of his former and present day song successes.

Will Rogers was indisputably the big hit of the bill. The Oklahoma rope twirler turned loose an exceedingly humorous monologue made up principally of quaintly funny philosophical allusions to current topics of the day.

Rogers' deft handling of the long rope is inimitable, but it's the drawly, natural way he has of turning impromptu remarks into big laughs that places the cowboy in class all by his lonesome.

Mrs. Thomas Whiffen and company presented "The Golden Night," which was reviewed comprehensively in this paper last week. The grand old lady of the American stage has been fitted with a vehicle suitable in every particular by Edgar Allan Woolf, the vaudeville playwright. Mrs. Whiffen completed her Colonial success, at the Palace.

And then "Along Came Ruth" and literally "stole their hearts away." Ruth Roye did something when she followed the long bill Monday evening and held the house to a man. The little singer, however, is not "vaudeville's youngest prima donna," as the program has it.

In fact Ruth isn't a prima donna at all, but she is a crackerjack character artist, a capital comedienne and a versatile mistress of native mannerisms and dialects. An Irish song, a rube number and a howlingly funny lyric wedged to a swinging melody which told how Myrtle, the laundry girl, became enmeshed in the movie craze, demonstrated the fact clearly that knowing how to deliver good material enhances the value of that very desirable commodity inestimably.

The Gomez Trio of Spanish dancers, two men and a woman, performed three or four characteristic prances to the accompaniment of castanets. There is entirely too much sameness to each dance, and the turn suffers in consequence for this lack of variety in their routine. But then the closing spot is quite some job for any act at the Palace. The Gomez Trio, among others, can testify to the truth of this assertion.

Hex.

## PROSPECT.

(WM. H. RAINER, MGR.)

Banjo Bill played several selections on a banjo which were well received. His third number, a classical selection, was well rendered and pleased immensely.

Mr. and Mrs. Wm. Morris presented a comedy sketch entitled "The Woman Downstairs." The sketch deals with a man who has lost some money on the races, and whose friends jokingly offer sympathy. The woman downstairs, thinking by the name of the horse that he has lost a wife, comes up to offer her condolences. The comedy lines that follow offer many opportunities for laughs. Mr. and Mrs. Morris scored every laugh.

Nettie Wilson rendered in a pleasing voice "What a Wonderful Mother You'd Be," "Is There Still Room For Me, Etc." "All Aboard For Chinatown"

and "Letter That Never Reached Home," all of which gave satisfaction.

The Schwarz Bros. and company, in their well known, hilarious comedy sketch, "The Broken Mirror," were the usual laughing hit.

Wm. Sisto offered a monologue that contains a laugh in every line. His line of talk pleased very much, and he was liberally applauded.

Martini and Maximilian, in burlesque magic, provided many laughs, and were so well liked they had to come out and do another trick. Emil.

## JEFFERSON.

(A. HEINRICH, MGR.)

To differentiate between the City and the Jefferson Theatre audiences does not require any stretch of the imagination, inasmuch as both houses cater to the same patrons in the downtown locality.

Notwithstanding the fact that they are barely a half block apart and have the same clientele, the presence of a greater number of women at the Jefferson marks the difference in the manner in which an act goes at this house.

Opening the show at 12:30, Monday, "The Darktown Review," an aggregation of colored singers, dancers and comics, started the pastime off with the all too familiar routine in use by these acts. Some of the choristers displayed ability to assimilate hard work, and the turn went over nicely, due, in a great measure, to their efforts.

Santos and Gilsey, man and woman team, appeared in second position in a singing specialty that needs attention. Solos and duets are frequently used by the couple, but the act drags owing to the absence of lively numbers. Both have pleasing voices.

Phyllis Gilmore and company offered a comedy sketch, but after the usual "telephoning" at the opening it dissolved into a talky collection of slang phrases that have seen better days. Phyllis Gilmore seemed out of her element in comedy. The remainder of the cast, a man and woman, did as well as could be expected with poor lines and tragic situations.

Bert and Effie Weston, billed as Bud and Julia Irwin, put over the first hit with their collection of steps and dances. Neither can sing, but their handling of the fast "cakewalk" number, followed by the "neck spinning" finish, brought them into favor.

Valentine Vox and his dummy found the going rather hard for the first five minutes of the turn, but finally pulled out nicely on the finale with the whistling "bit."

Charles Crossman's Entertainers, billed as "Mann's Entertainers," registered nicely with the banjos and other instruments. Some new faces were in evidence in the act, but on the whole the offering is not near the standard set by Crossman formerly. The girl at the piano possesses enough ability to do a "single" for herself.

Dow and Dow, Hebrew delineators, kept them in good humor throughout the time they spent in one.

The parody idea is *passee*, as is the medley finish. There is no reason why the boys cannot secure newer material, as they both possess ability enough to put it over.

The Duffin-Redcay Troupe closed the vaudeville portion of the program and proved a solid hit. One of the boys seemed a trifle out of condition.

A five reel, featuring Clara Kimball Young, was the feature photoplay. *Freel.*

## AMERICAN THEATRE.

(CHAS. POTSDAM, MGR.)

Bob Hall was the recipient of more genuine and whole hearted applause than any act caught at this house in many moons. The term "a riot" could be applied to his matinee performance Feb. 28 without exaggeration. Extraneous songs and material are usually well received, but delivered in Hall's inimitable manner are "sure fire" at all times. For good measure he included "Memories," "All I Want Is a Cottage, Some Roses and You," and for a "clean up" finish, "Spirit of '76." Here is an act one can view every week and have something worth while to look forward to.

Santos and Smith opened the show with their banjo specialty.

Burns and Foran, singing and dancing, followed.

The impersonation of two "English Johnnies" does not please for the simple reason that the proper accent is lacking.

The Eight Forget-Me-Nots treated the Americanites to fourteen minutes of dancing. The act has speed throughout and is a pleasing diversion.

Tom Waters ran true to form and was thoroughly enjoyed.

Consul and Betty did things that a lot of humans are unable to accomplish. His act is always a hit with the ladies and children, so much so, that the monkeys have been held over for the week.

Dawson, Lannigan and Covert had rather a hard time of it as theirs was the third dancing act on the bill, and it was only after some real good work by the two men that the act scored.

"On the Veranda" was viewed again, and it seemed the "fool around her feet" and "the sit down" jokes could be dispensed with, as they both are a bit too risqué.

Collins and De Wold closed with their roller skating turn, showing some very pretty fancy and figure work.

*Once Over.*

**Proctor's One Hundred and Twenty-fifth Street** (John Buck, mgr.)—Business continues good. For first half of this week: Werner-Amoros company, Hal and Frances, Rawls and Von Kaufman, Landry Brothers, Leach-Wallin Trio, and Charles Wilson McNeil. Last half: Herbert Chesley and company, Cathrine Crawford and her Fashion Girls, Bertram, May and company, the Billfords, Ward and West, Lane and Harper, Campbell Trio, and Juggling McBans.

**Keith's Royal** (C. C. Egan, mgr.)—For this week: Belle Blanche, Vina Bailey, Joe Dealy and Sister, Elsie Pilcer and Dudley Douglas, Deagon and Clifton, Jamie Kelly, Robert Henry Hodge and company, and Hugh Herbert and company.

## COLONIAL.

(ALFRED T. DARLING, MGR.)

Running as per schedule and embracing all the elements essential to first class entertainment, the bill at the Colonial this week is a creditable feather in the managerial cap.

Time was when the uptown patrons were considered a "too exacting" and "difficult to please" assemblage, but if Monday night's performance is to be accepted as a criterion, then all adjectives relative to the appreciation of the spectators must be relegated to the past.

The opening turn, You-Hwa and Moey Yuen (New Acts), a boy and girl Chinese, who sang and danced, found them a trifle unsettled, but retired with satisfactory returns.

Bernard and Scarth were on a bit early for their humorous dialogue to secure the best results, but Bernard's droll comedy efforts finally had them snickering, and they passed nicely.

Chas. E. Evans (New Acts), assisted by Helena Phillips, late with David Warfield, in a mirth-provoking sketch, with naturalness as its keynote, held them from start to finish.

Howard, Kibel and Herbert, the erstwhile "Bell Boy Trio," were a smashing hit with their harmony singing and comedy. The boys had no singing of consequence to follow, and the bunch were hungry for music. Sammy Howard, doing the Hebrew, delivered his points in an unaffected manner.

Albert Whelan, the English music hall comedian (New Acts), received a hearty welcome upon his entrance, and proved an entertaining feature.

Opening after intermission came rollicking Clara Morton in what was programmed as a "Musical Diversion by Junie McCree." She was assisted by Frank Sheen, whose best work was accomplished during an old fashioned song number. The young grown-up member of the famous four has an effervescent personality, coupled with talent that places her way ahead of the average comedienne, and while there is only one Tangany, it can safely be said there is "one" Clara Morton. And how nimbly she can step about and make faces and cause you to hold your sides!

At the showing of the card bearing the names of Paul Morton and Naomi Glass, all parts of the house thundered its approval.

With the exception of the opening duet this couple have an offering that can be classed as near perfection, combining as it does music, comedy and dancing, that are handled by two clever performers in an artistic manner. The finishing dance with the baby carriage is a corker.

Santy and Norton, in their familiar Rathskellar specialty, added another mark to the hit column. Santy's singing of "Broken Heart on Broadway" is worthy of approbation, while the antics of Norton are usually a hit.

Closing the show, Myrl and Delmar presented an artistic novelty that is a pippin. The head balancing trick where one of the boys holds his partner on the wires, has not been seen around here before, and the one with the bicycle is cleverly executed.

At the most a dozen people walked out before the completion of the show. Programs of this calibre are deserving of praise.

*Freel.*

## FIFTH AVENUE.

(WM. H. QUAUD, MGR.)

Monday afternoon, Feb. 28, a good sized audience was in evidence, and witnessed a well laid out show, Sophie Tucker carrying the honors, with Bessie and Baird coming in second.

Hackett La Mont company, two men and two women, wire act, that is full of pep, opened the show. Nadia Hackett works like Bird Milman, and whatever she does stands out. The work of Hackett and Eddie, the two men, was very effective. The back somersault, standing on wire, by Eddie, received a big hand. The finish racing on wire with a dial showing one hundred feet, received plenty of applause. Took two curtains.

Cliquot (man), violinist, in one, has a pleasing act (see New Acts), and took three bows.

Lida McMillan and company (two women and man), comedy sketch (see New Acts), took two curtains.

Bessie and Baird (man and woman) is a corking good act in one. Their opening song, "We're Always a Little Bit Behind," started them off well. The woman is a genuine comedienne and her single number, "Good Old Days Back Home," went over big. Their double, "If It Wasn't for You," showed the woman could be funny without exertion. The man, in a comedy number, "When You See Me in the Morning," was well liked. The Scotch number, as a finish, with talk, went over for three bows.

Loney Haskell, with stories, old and new, made them laugh, and at the finish did a recitation, "Honors," which received three bows.

Noel Travers and Irene Douglas and company (three men and woman) were reviewed before in this column. Their setting is the goods. Those out in front like the act, and it got three curtains.

Sophie Tucker got a big reception on her entrance. Her opening number, "Are You From Dixie?" started her. "Siam," an Oriental number, was well liked and applauded. "Daddy, Come Home" is her style of song, and went big. "I Found Someone to Chase the Blues Away" was liked. "Nat'an" is a classic, as she does it. It got the laughs and applause. She did medley of choruses of "Bill Bailey," "They Didn't Believe Me," "Tennessee," and "Mother," which brought her back for encore number, "Four Years More in the White House," and received four bows.

Three Floods (three men) closed the show with a comedy acrobatic act, with different comedy stunts generally shown with a circus. They got the laughs and took a curtain.

*Sam.*

**Alhambra** (Harry A. Bailey, mgr.)—This week's bill: Belle Baker, Odiva, George Sidney and company, Savoy and Brennan, Lucy Gillette, Jack Corcoran and Tom Dingle, Lew and Mollie Hunting, Col. Marc Diamond, and Mme. Grant, and others.

## AUDUBON.

(SAM MYERS, MGR.)

This Fox house in the upper part of New York City, is a gold mine. Always a packed house, 3,200 seats, and usually a good show.

Monday, Feb. 28, six acts and a feature Triangle picture, with Billie Burke, in "Peggy."

Arabian Whirlwinds (nine men), the usual Arabian acrobatic act, pyramid work and the fast finish, went over and got a bow.

Stella Tracy and Carl McBride, assisted by a pianist, in one, have a pleasing act that will fit on any bill. Their routine of songs are well laid out. The opening double, "Bouquet of Flowers for Me," started them off. McBride's solo dance was done with style and grace. Double comedy number, "Tickled to Death You Married Me," went over with a bang with the comedy of Miss Tracy standing out. Miss Tracy's "Rocky Road to Dublin," with an Irish dialect, was so well rendered she had to do an encore chorus. Piano solo filled in while making change. Their closing double number, "If You Ever Come to California," brought them back for three bows.

"Forty Winks" (man and woman), a sketch done by Hilda Spong at the Palace a short while ago, was put over to a hit by Regan Hughston, as the husband, and Fay Walters, both played their parts capably.

Jessie Sterling and her "Sterling Highlanders" (three men and three women), Scotch singing, dancing and musical act that has a lot of pep in it. Miss Sterling is a hard worker. Her numbers were "Bonnie Sweet Bess," which got a big hand, a duet with James Chapman, "Annie Laurie," were well liked. The Kiltie band at finish, with pipers and drums, the bass drummer executing some marvelous manouvers on that instrument. Miss Sterling, as drum major, looked the part. This act is a big flash on any bill. Took three curtains.

Victoria Four (four men), a straight singing quartette. The men do not resort to slap stick or ridiculous make up for laughs. The comedian of the act just does enough. The numbers were well rendered. Opening medley started them off—"Slam"—and was well applauded. Baritone solo, "Same Sweet Girl," got a hand. "Orange Blossom Time in Loveland" was well harmonized, closed with burlesque opera, which earned them three bows. The speech at finish could be eliminated.

Norris' baboons, corking good animal act, work in a special scene made up in different characters. Monk taking dog off stage, throwing cat in well, riding bicycle, skating, and the marriage at finish was well applauded for two curtain calls. Sam.

## THE COLUMBIA CONCERT.

A good entertaining bill pleased big houses. Newport and Spink, acrobats and dancers, have a barber shop set, with the barber and the customer doing some knockabout work of well known design, preparatory to the Razor Jim act, the half cut and shave, with the big bucket and brush, the big razor and the seltzer bottle washup. Then a comedy song and an acrobatic dance for a finish. The work is good, but the comedy talk is weak and the action out of sequence.

Allen and Lowe, a youthful couple, neat and natty, sing "On a Winter Night With You," with a dance. Miss Lowe sings "What a Wonderful Mother You'd Be" with fair success. The young man returned for "Hello Boys, I'm Back Again," which went well, although the words did not rhyme with his schoolboy make-up. "Pretty Please" was well done as a duet, Miss Lowe changing to a particularly fetching gown, and their melange of various styles of dances earned them several bows.

Layton and Kennedy showed a big time act in blackface, with a funny dancing entrance, and some high-toned talk and action on the part of the party of the first part. Layton has some funny shivery movements. The conversation was a new version of the "Stolen Shirt," and ended in an appeal to the jury out front. Layton had another setto with dance movements that pleased, and together with Kennedy exited after a finger snapping bit that caused them to be brought back several times.

Billy Inman and Chas. Nichols had the Inman and Wakefield act of the dope and the old captain. Mr. Nichols proved himself as clever as ever in the dream talk and the straight at the finish.

The Ward Sisters showed a novelly turn. One of the girls announces the other in a style of a Georgia Magnet act, being able to change her weight at will. As an automatic doll she brought her sister down into the aisle, and several men lifted her easily at first, and then failed to budge her. (Even Lew Watson failed). She was then taken back to the stage and the exhibition was continued along the same lines, with several comedy incidents. Then a clever toe dance by the doll and an acrobatic dance by the two to good results.

Coakley, Hanvey and Dunlevy came down the aisle to the stage, making themselves familiar with their audience en route. They used an ordinary drop for their menswear diversion, which included "Way Down Georgia," "Dear Old Moonlight," with Coakley's dance; "Little Grey Mother" and "Jungle Band."

McConnell and Simpson, in their sketch with the actor, wife and his brother, had the house going quick with appreciation of their constant bickerings, leading up to the rehearsal of the sketch which they were to put on for their first engagement in three months. The rehearsal went on without a scrap, but afterwards everybody was dissatisfied, and the act broke up in a row. The lady was particularly entertaining with her funny lines and falls.

Kirk and Fogarty were welcomed back, Mr. Fogarty appearing as the stage hand and later in evening clothes. Miss Kirk wore decollete gowns and sang "Daughter of Mother Macbeth" in good style.

The Aerophane Girls, three of them, and all pretty, two in pink and one in white, undressed in the air and during the revolutions of the apparatus.

## NEW VAUDEVILLE ACTS

## Albert Whelan.

23 MIN. FULL STAGE.

**Colonial.**—For his reappearance in American vaudeville, England's funniest music hall comedian has a number of songs that will doubtless find favor.

Strolling on in evening apparel, whistling, he removes his overcoat and hat, leans gracefully against a piano and announces his first song, "Oh, Girls You Would Hang Around," a number which has a pleasing syncopated melody but is shy on good lyric. Following this he announces and sings an English Johnnie number, entitled "Silly Ass," that is funny. Still using the announcement, he sings "I'm a Member of a Famous Band," whistling the second chorus. He then proceeds to tell a few gags, and relates a story while reading from a newspaper.

The interpolation of a few bars from the different instruments in the orchestra during the burlesque news story carries the turn over to a splendid finish. One of the McNaughtons used a similar "bit" in the "Spring Maid." He employs the whistle again, dons gloves, coat and hat, and exits. Frel.

## Drawee, Hambo and Frisco (Comedy Juggling).

20 MINUTES.

**51st Street.**—Gus Drawee has arranged a novel juggling entertainment which he calls "Hotel Hottentot." A rich setting of an African jungle shows a tent labeled as the hotel. An African, at the sound of a shot tumbles into the tent. Drawee appears as a hunter, with his dog Frisco, a beautiful collie, who assists in bringing the juggling material to his master, and who amuses by chasing the African. Drawee juggles three straws and a glass of lemonade, tables, chairs, cigar boxes, balls, umbrellas, etc., and the colored assistant, who constantly changes hats, is by no means a poor juggler himself, and his antics cause laughter, especially shooting at objects by means of the moving picture powder puff. Drawee also demonstrates the throwing of the boomerang with rare skill, and his assistant does a return act with his big hat. An avalanche of all sorts of hats finishes the act. Mill.

## Cliquot.

11 MIN. IN ONE.

**Fifth Ave.** (Feb. 28).—A violin act, young man made up as clown in "Pagliacci," enters playing "The Prolouge," which was well rendered. Second selection was "Glow Worm," with syncopation, during chorus; was well done and showed him to be an artist. His third number, "Home, Sweet Home. This act will fit on any bill in an early spot. Sam.

## You Liava and Moey Yuen.

12 MIN. IN ONE AND FULL STAGE.

**Colonial.**—Opening in "one," a Chinese girl and boy attired in native costume sing a few American songs then go into full stage, where they execute a waltz, fox trot and cakewalk, in order named.

Both sing fairly well and dance acceptably. Nothing out of the ordinary, save that they are Chinese. Frel.

tus built like a "Taube," perform clever tricks in band, foot and teeth holds for a whirlwind finish, with the apparatus brightly illuminated. Mill.

**Irving Place** (Rudolf Christians, mgr.)—"Das Wirtshaus zur Stadt Petrograd" ("City of Petrograd, Inn") the latest production at this house, is a three act "popular" play with song by Max Simon, a German newspaper man, of New York. The only merit of the offering is its strong appeal to the German patriotism, the plot lacking all the essentials for a real success. All of the principal parts, played by Christian Rub, Grete Meyer, Arnold Kornf (the latter making the best of the highly incredible figure of a middle-aged, blase, Russian General), Annie Rub-Foerster, Hans Unterkirchner and Richard Felst were played exceedingly well, while Margarete Christians, in the part of Anna, apparently did not know what to do with it. The stage management by Herr Christians was excellent. The smaller parts were well taken care of. Berolina.

**Standard**—"The New Henrietta" is here this week, with Wm. H. Crane, Thos. W. Ross, Maclay Arbuckle, Amelia Bingham and Edith Tallaferro in the cast.

**Keith's Bronx** (Robert Jeanette, mgr.)—The stock company offers "Seven Keys to Baldpate" this week.

## Charles E. Evans.

24 MIN. FULL STAGE.

**Colonial.**—Mr. Evans (Richard Newell) returns home and proceeds to dress for dinner. His wife (Helena Phillips) is anxious to wear her diamonds for the occasion and make a hit with the company. While dressing, husband loses collar button, wife asks him to open safe that she may have diamonds. He forgets combination, they quarrel, talk of divorce, are about to split. Burglar concealed in closet opens safe. Husband tips him, bids him begone, wife mistakes burglar for plumber. They become reconciled.

Plotless and containing no problem the sketch is one laugh after the other, due to the naturally funny situations and the splendid characterization given the parts. The lost collar button will be a source of perplexity to mankind as long as buttons are in vogue, and a tribute to Charles Evans and his capable support is that they can produce hilarious mirth with a time worn theme. Frel.

## "The River of Lost Souls" (Chinese Drama).

24 MIN. FULL STAGE. SPECIAL SET.

**Palace.**—"The River of Lost Souls" is a Chinese tragedy, exceptionally well written by John L. Golden, the author of "The Candy Shop," "Hip-Hop-Hooray" and numerous other successful stage entertainments. Mr. Golden, in addition to treating the theme excellently, introduced a novel and unexpected climax immediately before the finish.

The drama tells the story of a mandarin of the ultra wicked and polished type, who is in love with his demure little cousin. To win her he endeavors to murder the girl's sweetheart and carefully concocts a most diabolical, although extremely ingenious, scheme to put the youth out of the way. How virtue triumphs and the tool of the bad Chinaman is himself made a victim of that polite villain's machinations is cleverly related by Mr. Golden through the medium of a mystic plot, which is carefully developed and brought to a logical and natural conclusion.

The playlet is produced in a way that would do credit to Mr. Belasco or Granville Barker, and the acting is beyond criticism.

Harold Hartsell offers a carefully studied portrayal of the wicked Chinese, while Guy Millham fulfills every requirement as the romantic young lover.

Felice Morris is the maiden. She evidences marked ability in a difficult role.

"The River of Lost Souls" is "different." It should enjoy all the tokens of success that vaudeville has to offer. Herz.

## Lida McMillan and Company.

17 MIN. (FULL STAGE)

**Fifth Ave.** (Feb. 28).—"A Business Woman" is the title of the sketch presented by Miss McMillan, assisted by man and woman. Action takes place in apartment in New York, two girls living together who work in same department store. Miss McMillan, a corset buyer, and friend and guardian to a young girl of tender years, who is being led astray by bright lights, played the part well. The man who played the husband could be more effective. The girl was well played. The act dragged in spots. As soon as bolstered up the act could play on any bill. Sam.

**Elsmere** (Edward Onstein, mgr.)—The stock company has proved a success so far, and indications point towards it continuing until Summer. For this week they offer "Bought and Paid For."

**Hurtig & Seaman's** (Louis Hurtig, mgr.)—Liberty Girls this week.

**Bronx Opera House** (J. Rosenthal, mgr.)—This week, Jeff De Angels, in "Some Baby."

**Miner's Bronx** (E. C. Miner, mgr.)—Sam Howe's Kissin Girls this week.

**GERTRUDIE MORSE**, late with the Holty Tolly Girls, joined the Ginger Girls Musical Comedy Co. at McAlester, Okla.

**CAPT. WILLIAM R. BOND JR.**, known professionally as Capt. I. Bond, will return to New York shortly, after an absence from Broadway since 1911. He has been with the Alcazar stock, in "Frisco," and did some movie work on the Coast.

ON SATURDAY evening, March 4, at the Washington Irving High School, the Children's Educational Theatre will present "The Magic Robe," an adaptation of Ludwig Fulda's "Der Tallisman." The English version is by Louis N. Parker.

# M E L O D Y L A N E

BY JACK EDWARDS.

## "MUSHROOM GROWTH" IS GOOD OMEN.

### ESTABLISHMENT OF MANY NEW MUSIC PUBLISHING CONCERN IN CHICAGO HINTS AT RETURN OF PROSPERITY.

(Special to THE CLIPPER)

CHICAGO, Feb. 29.

Every day somebody is starting a popular music publishing company in Chicago. Some of the names of the new concerns are listed in the telephone directory, and some aren't—some of the new firms stay in the business and some don't—but this is neither here nor there. The big point is that many people see a market for popular music in Chicago, a condition which has not existed since before the "music panic" of 1913.

In the good old days of 1911—and more especially in previous years, say 1909, the Randolph building (then the Oneonta) and the Grand Opera House were stamping grounds for "mushroom" concerns, which sprang up over night, "only to die before morning." Of the many concerns that started then, including the Thompson Music Company, Bob White, Betts & Binner, Chase & Scott, etc., none is now in existence, though Bob White recently took another short plunge under Milton Wolf's banner.

Then, as now, the old line publishers welcomed the competition. They knew and know how hard it is for a new firm to get its output with the syndicates, but the conflict in the professional departments only served to strengthen the standing of the established concerns, as they had regulated their output in accordance with well weighed principles and were selling their songs at a merry pace, while the newcomers were trying to popularize their output, in most instances, in vain.

But the last few seasons saw all rules broken, and the very foundation of the business was threatened. Such moves as the "Board of Trade" open admission on the part of publishers that the business was "running away with them," made outsiders believe that perhaps there was a chance for the uninitiated to find a profitable field of investment in the publishing game. This accounts for some of the new firms.

But recently one of the old line houses (Feist) has accomplished things never before dreamed of in popular music annals. Literary sections of daily papers contained psychological discourses on popular songs. Every time anything appears in daily papers relating to the music publishing world Barnum's well known saying comes into play, for some unheard of genius induces somebody to put him into the music publishing business. This may account for others of the new firms.

Then there are people who have been connected with established firms and have decided to start out for themselves for one reason or another.

But the great influx of newcomers in Chicago (at least a half dozen within six months) hints at a return of the prosperity which prevailed when the newcomers last saw fit to embark in the business en masse.

The rigorous rules of the syndicates regarding popularization standards have made it very difficult for newcomers, inasmuch as, even when they do fairly well in their professional departments, competition is so keen that the work of old-line firms may make their efforts fade away into insignificance.

However, old timers are always glad to see "new faces," not only because their firms rest on solid foundations, but also because, even if the new firms develop hits, the presence of such hits stimulates the sale of other numbers. The new publishing concern that succeeds in the face of all difficulties deserves no end of credit.

#### "ARE YOU FROM DIXIE?" IN HIGH FAVOR.

That altogether breezy and novel song, "Are You from Dixie?" published by M. Witmark & Sons, is in favor these days. Some of the greatest acts in vaudeville are now using it. Without exception they report it as one sure winner. The public is going after it with equal avidity, so it's a genuine hit in more than name. Sophie Tucker tried it out for the first time last week and re-

ports the greatest success with it. Others who are featuring it prominently with the same excellent results include such well known companies and acts as the Al. G. Field's Greater Minstrels, the Honey Boy Minstrels, Will Ward and his Matinee Girls, Trimrose Four, Primrose Minstrels, Sullivan and Mason, Howard & Fields' Minstrels, "Holiday in Dixieland," Old Homestead Double Quartette, Junior Follies, "Echoes from Songland," Sullivan and Mason, Howard & Fields' Minstrels, Al. Rover and Sister, and many others.

#### EARL CARROLL KEEPS MATTHEWS BUSY.

Al. Matthews is fast becoming used to sleeping on a piano. In Earl Carroll's apartment or bungalow on the Pacific, where he is turning out the songs for Oliver Morosco's new show, "Canary Cottage," things are becoming so strenuous that Matthews just grabs himself a pillow and snoozes upon the top of the baby grand! The new show opens at the Mason Opera House in a few weeks, and Earl is averaging two songs a day, both words and music. This will be Earl Carroll's third complete show, and he now takes his place among the foremost writers of musical comedy in America!

#### NEW YORK'S FEATURE SONGS.

- "What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN Co.)
- "There's a Lane Without a Turning on the Way to Home, Sweet Home" (B'WAY MUSIC CO.)
- "M-O-T-H-E-R, a Word That Means the World to Me".....(LEO FEIST, INC.)
- "When It's Orange Blossom Time in Love-land".....(JOE MORRIS.)
- "My Sweet Adair"....(JOS. W. STERN & CO.)
- "The Little Grey Mother" (M. WITMARK & SONS.)
- "I Love You".....(JOS. W. STERN & CO.)
- "A Little Bit of Heaven" (M. WITMARK & SONS.)
- "Ragging the Scale".....(BROADWAY MUSIC CO.)
- "The Lights of My Home Town" (CHAS. K. HARRIS)
- "She's Good Enough To Be Your Baby's Mother and She's Good Enough to Vote with You".....(J. H. REMICK & CO.)
- "Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
- "There's a Broken Heart for Every Light on Broadway".....(LEO FEIST, INC.)
- "Nathan".....(JAMES KENDIS CO.)
- "Close To My Heart"....(HARRY VON TILZER)

#### FIRST TO SING ACROSS THE CONTINENT.

At the Board of Education banquet, Saturday evening, Feb. 26, Hotel Plaza, Wm. T. Kingsbury, vice president of American Telephone and Telegraph Co., arranged a telephone demonstration, calling all large cities from New York to Frisco. All the guests had "watch case" receivers at their plates and listened to all the conversations. After hearing an Alma Gluck record (played in Frisco), James McEnerney, with Ruby Cowan at the piano, sang "She's Your Girl and Ix Girl" through the phone. Mr. Kingsbury claims that Mr. McEnerney is the first one to sing "across the continent."

#### THEY WON'T TAKE IT OFF.

The greatest trouble that Wolfe Gilbert, the professional manager of Jos. W. Stern & Co., is having these days is to get acts to take off "My Sweet Adair" for his newer song, "I Love You, That's One Thing I know." It seems that "My Sweet Adair" is such a hit for Frederick V. Powers, Marion Weeks, Levan and Rose, Schooler and Dickinson, the Volunteers, Gladstone and Tallmadge, Splegel and Dunn, Watkins and Williams, Great Arthur, Tilford, Gilbert Losse, Olympic Trio, Temple Quartette, etc., etc., etc., that these acts refuse to take it off. So Wolfe should worry. "Adair" is a real big hit, and there's nothing so big that it can't be bigger.

#### VAUDEVILLE "PREPAREDNESS" AND WITMARK MATERIAL.

Vaudeville performers have a campaign of preparedness all their own in these strenuous times of healthy competition, and are fully alive to the importance of having the right material, and plenty of it in order to ensure success. Nowhere are they finding more satisfactory musical ammunition than from the big calibre song hits issued by M. Witmark & Sons. Wherever they are launched they produce explosions of applause, and the generality of their use may be gauged from a perusal of the following list of performers who are using them to good account. This list merely covers the more important houses in Greater New York and the city of Philadelphia: Chung Wha Comedy Four, Colonial; Beatrice Morrell Sextette, Alhambra; Black and White Revue, Seventh Avenue; Great Arthur company, and Roy De Pearl, American; Frank Morrell, American; Four Harmonists, Lincoln; Holden and Herron, National; Newsboy Sextette, Orpheum; Largay and Snee, Delancey; Ronalr, Ward and Farren, Fifth Avenue; Billy Smith and Tilly Sisters, Plaza; Stanley and Gold, Proctor's One Hundred and Twenty-fifth Street; Symphonic Four, Prospect; Grey and Elmer, Grand Opera House; Bancroft and Broske, and Lloyd and Britt, Bushwick; Josle Heather, and Old Homestead Eight, Orpheum; Martin Van Bergen, Halsey; while in no less than eight important theatres in Philadelphia, Witmark songs are to the fore. The acts using them include: Robinson and McShayne, Grand; Pierce and Malzee, Keystone; Moose Minstrels, Allegheny; Kirk and Fogarty, and "Echoes from Songland," Broadway; Ida Schnee, Nixon; Parillo and Frabito, William Penn; Duffy and Montague, Cross Keys; and Edie Cassady and Frank Morello at the famous home of Dumont's Minstrels. The songs most favored by all these acts are: "She's the Daughter of Mother Machree," "Good-bye, Good Luck, God Bless You," "The Little Grey Mother," "A Little Bit of Heaven," "Are You from Dixie?" "Can't Yo' Heah Me Callin', Caroline?" and "There's a Long, Long Trail." Look where you will you will find no more remarkable and genuine phalanx of resounding hits than these.

#### "THOSE GOOD OLD DAYS BACK HOME."

Cyclone No. 2. A whirlwind of action and a maelstrom of fun. It warms the cockles of your heart and brings back all those endearing charms of youth—home folks, familiar scenes, the love for the place where you were born, etc., etc. "Those Good Old Days Back Home" just puts a ticket for "back home" in your hatband, and your happiness is supreme. By McCarthy and Monaco. Sophie Tucker says: "It's a joy-ride of fun."

#### "I LOVE YOU, THAT'S ONE THING I KNOW."

##### A DISTINCTIVE SONG.

It goes without saying that originality and distinctiveness stand out no matter how overcrowded the market is, in no matter what line. In these days of "Mother" songs (with all due respect to them, for, after all, it's a universal sentiment), it's a question of the survival of the fittest. But not so with a song like "I Love You, That's One Thing I Know." Its unique style, punchy lyric and melody stamp it as distinctive, so that when an act sings it on a bill where possibly a dozen songs are rendered, it is bound to impress the hearers more than the others. Just the same with the trade, at the demonstrations in the music stores, it stands out. Wolfe Gilbert, who everybody admits is a student of the popular song field, realizes that there is evolution in songs as in everything else. He noted that we have not had a song of the type of "He's My Pal," and "That's How I Love You, Mama," in many years. So he immediately consulted with his capable collaborator, Anatol Friedland, and hence, "I Love You, That's One Thing I Know."

##### CARROLL'S NEW IRISH SONG.

The papers in Los Angeles have christened Earl Carroll the "Syncopated Harp!" Earl is Irish, so the title is very apropos. To show his appreciation for the title, Earl has written a new song for "Canary Cottage," called "That Syncopated Harp." It is another new idea in Irish rag songs!

## MORRIS 'FRISCO OFFICE.

Morris' 'Frisco office is a busy place these days, according to Al. Browne, songomaniac, local manager, who has devised a new billing for himself, and now his card reads, "Known from C. to C." The new Morris number, "Orange Blossom Time," continues to be one of the biggest hits of the Coast," and the sales speak for themselves. The latest song, "Quaker Down in Quaker Town," looks as though it would give Philadelphia a big boost, as it is catching on, though it is only a week old, but Al. tells me that he has placed it with several of the good acts in the West, among them, Barton and Wilson, and it's being put on in three of the big revues at the local cafes. Ted Kramer and Art Smith are using "Orange Blossom Time" and "Ragtime Ball," and at the Orpheum Theatre this week, Rennie Cormack is singing "Orange" and "Rag Ball" (which is one of his own numbers) in the Gertrude Hoffmann Revue. This week the travelling representative of the firm, Bill Jacobs, is in town, and is making things hum, with the result that the stores here look like a Morris catalog. February has been a big month for Morris songs, and the work that is being done on the whole list of songs will place them among the leaders. Harry Fox, one of the local favorites, is using "Orange," with the special film that was made for it, and is cleaning up with it, having played Stockton last week, and going over the whole time here. Al. writes me that he sends condolences to Miss Coyle, formerly of the Abrams firm, and says he wishes he could find a position for her, as easily as she used to find them for him.

## BALL'S TWO NEW HUMMERS.

The way the singers are going after Ernest R. Ball's two new world beaters beats the world. "My Wonderful Love For Thee," with its agreeably diversified musical treatment and its smooth-flowing, Ball-bearing 12-8 refrain, and "Good-Bye, Good Luck, God Bless You," a splendid example of a tuneful waltz ballad, have recently been added to their repertoires by, among others, Claire Rochester, Grace Van Studdiford, Grace Fischer, Rev. Gorman, Jack Richards, Bison City Four, Honey Boy Minstrels, Primrose Four, Primrose Minstrels, Milo, Lady Sen Mai, Lloyd and Britt, and Chung Wha Comedy Four. The excellent lyrics of both these songs are by Keln Brennan.

## "THERE'S A BROKEN HEART FOR EVERY LIGHT ON BROADWAY."

A "cyclone hit" is just the way we want it to stand on record. It starts on high-gear and never stops going. It's a ballad from an entirely new angle. It throws back the curtain on Broadway—you see behind the lights and the madding crowds—you see the tears and shadows which most songs forget to mention. By Howard Johnson and Fred Fischer.

Emma Carus just worships it. It's only in a blue moon that both sides of the footlights show such real attachment for a new song. It means it's a "go," and you must get it.

## THE HOUSE OF IRISH SONG HITS.

This title surely fits the house of M. Witmark & Sons, for where on earth, or anywhere else, except in our catalogue, can you find such a wonderful collection of Irish song hits? This is the question asked by the firm of M. Witmark & Sons, and the answer is easy. Nowhere. Certainly no music publishing concern has ever piled up such a record of Irish song successes, and still they come. In the van of them all is "A Little Bit of Heaven," though it's hard not to put three in a row as the biggest hits of their kind the country has ever seen, the other two, of course, being "Mother Machree" and "Where the River Shannon Flows." The last mentioned is as popular to-day as ever it was, which just shows the longevity enjoyed by songs of this type and calibre. Just to add to the list and to support the answer given to the question asked in the opening of this paragraph, let's mention, for example, a few more, and remember this doesn't exhaust the list of Witmark Irish songs by any manner of means: "She's the Daughter of Mother Machree," "Too-Ra-Loo-Ra-Loo-Ral, That's An Irish Lullaby," "My Wild Irish Rose," "When Irish Eyes Are Smiling," "Irish Eyes of Love," "Come Back to Erin, Mona Darling," "When It's Springtime in Killarney," "Sweet Eileen Asthore," "Never Let Yourself Forget That You Are Irish, Too," "McCarty" and "Peaceful Rafferty." Everywhere you go you hear these hits, for there's no getting away from them.

## GRAND OPERA HOUSE STOCK PLAYERS.

(Brooklyn, N. Y.)

The audiences here remind one of a large house party. It seems that the patrons all know one another, and they receive the actors in about the same manner and with the same showing of courtesy as would be bestowed upon a visitor to their own homes who had been asked to entertain.

Needless to say this interest tends to bring out the best efforts of the company at each performance, which in turn probably accounts for the capacity business being done at both matinee and night performances. At present the house has a subscription list claimed to be the largest in or around the city, and promises a long engagement for this company.

"The Three of Hearts" proved an admirable vehicle during the holiday week, and the audience seconded the manager's good taste.

Dudley Ayres, as Harry Hamilton, the millionaire idler interested in prison reform, gave a fine performance. The role affords ample opportunities, and he overlooked none of them. Though handicapped by a slight hoarseness, his work was so capably handled that few noticed the drawback.

Enid May Jackson, as Grace Maythorne, made a splendid showing and thoroughly satisfied throughout.

Edward L. Fitzgerald was added to the company, and his performance as Williams, a reformed convict, was excellent. He has found a permanent berth with the company and, judging from his showing, should prove a real asset.

As a "rube" chief of police, Charles Schofield crowded more humor in his short stay on the stage than one would expect the role contained. His make-up and twang kept the audience laughing. He is one of the best in "rube" comedy roles.

M. J. Briggs, as the thieving son of Mrs. Comstock, proved himself capable. An extremely difficult role, requiring care to avoid its being over-played, taxed his ability severely.

Florence Roberts, as the matronly society woman, and Clara Mackin, as Mrs. Hamilton Brown, the sister of Harry, impressed very favorably.

William Elliott, as Haggerty, the detective, played a heavy part nicely, while William Evarts, as Nippy, the Japanese valet, proved himself a master in the art of make-up and character work.

Horace Taylor, Norman Wendell, J. F. Kirk, Isadore Martin and Arden Page rounded off a well balanced cast.

Once Over.

## E. J. MURPHY PLAYERS.

The Eugene J. Murphy Players, at the Grand, Augusta, Ga., presented "Under Cover" during the week of Feb. 21, with the following cast: James Duncan, Charles Anthony Hughes; Harry Gibbs, George Russell; Peter, H. F. Murphy; Daniel Taylor, Fred Strong; Sarah Peabody, Nettie Johnston; Ethel Cartwright, Nelle Kennedy; Amy Cartwright, Pearl Gattis; Michael Harrington, Claude A. Lewis; Lambart, Edwin Powell; Nora Rutledge, Betty Sa Velle; Alice Harrington, Anita Rowell; Monty Vaughn, Royal C. Stout; Steven Denby, Eugene J. Murphy.

## SAN DIEGO'S NEW STOCK.

Mrs. Geo. Trowbridge Hackley has taken a lease on the Empress Theatre, in San Diego, Cal., and reopened it Feb. 21 with a new stock company, which she calls the San Diego Permanent Players. The opening bill, "The Yellow Ticket," is followed by "Baby Mine."

The company comprises Louise Southern, leads: Raymond Whitaker, John Sherman, Eva Lewis, L. J. Foot, Nanon Welch, Ralph Bell, Carl Von Schiller, E. H. Fitzgibbon and O. L. Jeancon.

## NEW STOCK MEMBERS.

Edith Lyle and Frederick Meade have joined the Knickerbocker Stock Co., in Philadelphia, to play leads.

E. GARFIELD KAST is with the Academy Players at Haverhill, Mass.

W. F. BARRY is the manager of the Arvine Players, and of the American Theatre, Philadelphia.

"THE OUTSIDER," Julia Herne's new play, is the bill this week, presented by a stock company headed by Miss Herne, at New Britain, Conn.

FRANK L. MADDOCKS and LAURA MAE PARK are now in their twentieth week with the Oliver Eckhardt Players, Saskatoon, Sask., Can. The company is playing to good business.

## "DOWN BOSTON WAY."

A new drama, "Down Boston Way," written by Charles Carver, leading man of the Poll Stock Company, at New Haven, Conn., was presented by that company for the first time on any stage Feb. 21, and was well received.

Mr. Carver played the role of a church rector in excellent manner, supported strongly by Irene Summerly, Orpha Alba, Frances Williams, Bella Cairns, Ethel Wright, John H. Dilson and William Bonney.

The play was finely staged and produced by Paul Cazeneuve, director of the company.

## TERRE HAUTE STOCK CO.

The McWatters-Webb-Melvin Stock Co. is now in its third week at the Grand, Terre Haute, Ind., doing a nice business.

It is the first stock company appearing at the Grand since opening eighteen years ago to make the engagement a paying proposition.

The company is an excellent one, including the following people: W. O. McWatters, L. P. Webb, Mae Melvin, Lester Howard, Eleanor Poehl, Bennett Finn, Thos. Krueger, Victor Fletcher, Sam C. Miller, Edith Gray and Edith Bowers.

Margaret Eberts, a Terre Haute girl, who has made good in amateur and moving picture productions, joined the company Feb. 20.

The engagement here is for an indefinite period, and if business continues good may run into the Summer months.

## PLUMLEE STOCK CO.

The Billy Plumlee Stock Co. of fifteen people played Heron, Ill., last week to good business, the S. R. O. sign being in evidence, this making the fourth season through this territory.

Preparations are under way for the coming Summer season. Mr. Plumlee, known as "Billy" to his patrons, will be welcomed back under the big tented theatre. Thirty-five artists will be under his management, which will include a fifteen piece band, full orchestra and the Plumlee Megaphone Quartette. High class plays and special scenery will be one of the features.

## TRUMBULL PLAYERS.

Lawrence R. Trumbull Players, headed by Isabel Gould, now in their fourth year without closing, is having a remarkable season in not playing to a losing week since the regular season opened in August, and not a change in the company in over two years.

Mr. Trumbull will enlarge the company next season, starting in August, playing nothing but the big repertoire time, with all royalty plays. The company does not close this Summer, all arrangements having been made for the company next season.

## EDNA MAY SPOONER AT BRIDGEPORT.

Edna May Spooner and her sister, Cecil, are heading a stock company playing at the Lyric Theatre, Bridgeport, Conn.

Included in the cast are: Clyde Armstrong, Philip Leigh, Reta Villers, Russell Bingham, Mrs. Hal Mordant, Frederic Clayton, Edward Davidson, J. L. Ungerer, Beulah Monroe, Pell Trenton, Daniel Vinton, Robert Lawrence, George Kelley, Robert Crawford and others.

To date "Madame X" and "The Girl in the Taxi" have been presented. The company takes the place of the Eleanor Cleveland Stock Co.

## STOCK IN TORONTO.

Edward H. Robins, now playing in "Erastwhile Susan," has secured the stock rights for several New York successes, and will present the Robins Players in Summer stock from May 15 to Sept. 30, at the Royal Alexandra, Toronto, Can.

THOMAS MULGREW, of the Palace Players, Manchester, N. H., was called to his home, in Providence, R. I., by the death of his wife's mother, recently. Hardy Meakin played his role in "A Pair of Sixes" during his absence.

GARIA MRAVLAG, daughter of the Mayor of Elizabeth, N. J., is appearing with the Brownell-Stork Stock Co., in "A Pair of Sixes," in Newark, N. J., week of Feb. 28.

GENE LEWIS has installed in the Hippodrome, St. Louis, a permanent stock company playing a revival of the melodrama. He will play the juvenile leads, Francis Sayles is engaged for character leads and will direct, and Olga Worth will be leading woman.

# BURLESQUE

BY MILL.

## THE BON TONS.

RATING.			
Book	Costumes	Scenery	Comedy
100	100	100	100
Chorus	Olio	Principals	Numbers
100	100	100	100

"Copper at 64" is the skit which enables Bert Baker to put over a lot of eight cylinder lying in order to cover up his mix-up with a lively soubrette and to explain away a disastrous financial transaction and to avoid a gunman in search of his blood.

A statue of Washington graced the stage for Washington's Birthday week, and Bert made a big hit when, after he had relieved himself of a lot of lies, he took off his hat to the immortal George and said: "I don't see how you did it."

The action is fast and furious.

Babe La Tour kept up the rapid pace by her usual quick action, and her numbers were all rendered in the same vein.

Leo Hoyt, as the German comedian, who is the "Fixit" in the mix-up, has a style of his own in dialect and make-up, and it was accepted.

Michael Feeley, Sam Hyams, Rose Ford, Mike Foster and Ed. Simmons did good work.

Lucille Manlon, fully recovered, is a good prima donna as Mrs. Buttercup, and she was fully up to her evasive spouse's many tricks. She also sang several songs very agreeably.

The chorus included: Irene Nolan, Irene Gardner, Bertha Knox, Kittle Parke, May Pullman, Marie Sheldon, Helen Gray, Martha Martin, Elsie Werner, Mayme Blair, Marie Ray, Mae Nelson, Ada Hall, Emma Hallam, Mabel Cooney, Mae Manly, Edyth Parker and Dorothy Fox.

The Buttercups go slumming in the Bowery, and are entertained at the "Sink" by Micky Feeley and Mabel McCloud with their acrobatic manoeuvres, including Feeley's sensational neck falls, which stopped the show, causing numerous encores. Then Hyams and Irene Nolan showed a characteristic Apache dance. The firing of the bums and other diversions kept things lively right up to the quick change to the "lobster palace," with all the girls in evening dress.

The numbers included: "My Darkey Serenade," "Yankee Doodle Rag," "I Want to Dance," "Highland Mary," "The End of the War in Ragtime," "Mississippi," "Same Sweet Girl," by Miss Manlon, and "Midnight Cakewalk Ball," by Miss La Tour and her various hats.

The olio had Ford and Foster in vocal selections, including "Lonesome Melody;" "My Hero" and a duet of the "Lucia" Sextette.

Bert Baker, the typical tad, in his corduroy outfit, told some "don't you remember, boys" recollections with his usual success, and sang "If I Had a Voice Like Scanlon" and the yodel song for a good getaway.

The whole troupe goes to Japan for the second act, and Bert has to act out as an aunt, and a funny one at that. The outfit he puts on is fairly convincing, and his efforts to uphold his dignity caused plenty of laughter. Leo Hoyt comes on in loose trousers, and his "don't chuck in the pants" set-to with Hyams was a big laugh.

"Japanese Honeymoon," sung by Miss Manlon, was a good opener for the act; "All Aboard for Loveland" was well sung by Miss Ford; "I Love You Because You're Irish" was another good one for Miss Manlon.

The Suffragette Band, with Aunt Charlie Baker as the leader, included: Feeley, Foster, Martin, Werner, Hyams, Hoyt, and the thinnest girl, Emma Hallam, and it went over as usual.

Bert Baker and George Totten Smith are responsible for the book; music by Leo Edwards, and Jack Mason and Dan Dody are credited with staging the numbers.

Ira C. Miller is manager; Dave Gurin, business manager; Alex. Hyde, musical director. *MILL.*

AL HILLIARD has joined the Majestics in place of H. C. Grant.

ELMER TENLEY mourns the death of his mother.

LILLIE WEST has joined the City Sports.

## BACK ON THE JOB.

Sam W. Mitnick is back on THE CLIPPER, getting news and items of interest for burlesquers. He has a number of friends among those in front and back of the house, and is a live wire. Watch for him.

## CLAIM THEY HAVE MORE HOUSES.

The Independent Circuit have secured four more weeks, Columbia, Indianapolis; People's, Cincinnati, and a house in Brooklyn. The rumor has the Crescent, near the Casino, also in Scranton, Pa.

## VICTORIA CLOSED TWO DAYS.

With reference to the statement which appeared in last week's issue relative to the closing of the Victoria, Pittsburgh, we are advised that the theatre was not closed for a week as stated, but just for two days. This was occasioned by the fact that through oversight the theatre license was not renewed until six days after due, and when request was made same was issued promptly on Monday, Feb. 7, but the theatre was not allowed to open until same had received the approval of the board in charge. The theatre opened to the usual capacity business on Wednesday afternoon, and has continued to draw well since.

## CHARLES E. TAYLOR MARRIED.

Charles E. Taylor, manager of the Darlings of Paris, was married Feb. 21 at the Hotel Edward, Kansas City, Mo., to Josephine Manhaney, known in his company as Josie Dennis, by Justice of the Peace C. J. Welch.

Mr. Taylor has bought a half interest in a twenty car show, which will open at Kansas City, April 27.

## CHAS. TAYLOR ROBBED.

Chas. E. Taylor, manager of Darlings of Paris Co., was robbed on a Pullman sleeper, Sunday, Feb. 20, while making the journey from Quincy, Ill., to Kansas City. The Darlings of Paris played the one night stands week of Feb. 13. Business was great, and Mr. Taylor got \$1,800 for his share on the week.

## THE CHERRY BLOSSOMS.

At the Olympic, New York, this week, the Cherry Blossoms include: Virginia Kelcey, Roy Clair, Babe Burnett, Martha Richards, La Belle Helene, Ida Hoag, Martha White, Jas. Hazleton, Chick Cameron and H. MacDonald.

STELLA WILLS may remain in burlesque next season. Husband George Hickman will be one of the Globe Trotters' big three next season, along with Eddie Swartz and Frank Hunter. The title remains unchanged. Bluch Cooper will change the Gypsy Maids to the Sight-Seers, and Beauty, Youth and Folly to the Girls of the World.

AMY ALLEN has joined the Tourists.

AL MARTIN, principal comedian, and Lottie Lee, soubrette, have finished a very successful seven months' engagement at the Victoria, Pittsburgh. This stock burlesque company has held there a whole season successfully.

MUL CLARKE'S friends are pleased to learn that he has left Bellevue Hospital, New York, entirely restored in health, physically and mentally.

JOE EMERSON has been succeeded by El Keras with the Smiling Beauties.

EDDIE LONERGAN, flyman at the Olympic, New York, was buried at Calvary Cemetery, Brooklyn, last week.

FRED NOLAN succeeded Matt Kennedy with the Yankee Doodle Girls.

MRS. MARIE VON DER HEIT, the mother of Mrs. Lew Kelly, succumbed to the injuries by being burned on Feb. 21, and died Feb. 21 at the Nassau Hospital, Mineola, L. I.

JAMES MURRAY, for the past eight seasons with the Quaker Medicine Co., has accepted a position from Sam Scribner as principal door-keeper at the Gayety, Baltimore, Md.

## ROUTES.

### COLUMBIA CIRCUIT.

AL REEVES—Syracuse and Utica 28-March 4; Gaely, Montreal, Can., 6-11.

BEHMAN SHOW (Jack Singer, mgr.)—Grand, Hartford, Conn., 26-March 4; Jacques, Waterbury, Conn., 6-11.

BON TONS (Ira Miller, mgr.)—Casino, Brooklyn, 28-March 4; Empire, Newark, 6-11.

BEN WELCH SHOW (Harry Shapiro, mgr.)—Casino, Boston, 28-March 4; Columbia, New York, 6-11.

BOSTONIANS (Frank S. Pierce, mgr.)—Jacques, Waterbury, Conn., 28-March 4; Hurtig & Seaman's, New York, 6-11.

BILLY WATSON'S BIG SHOW (Wm. F. Rice, mgr.)—Empire, Brooklyn, 28-March 4; Colonial, Providence, 6-11.

DAVE MARION'S (Bob Travers, mgr.)—Star and Garter, Chicago, 28-March 4; Gaely, Detroit, 6-11.

FOLLIES OF THE DAY (Barney Gerard, mgr.)—Orpheum, Paterson, N. J., 28-March 4; Empire, Hoboken, N. J., 6-11.

GLOBE TROTTERS (M. Saunders, mgr.)—Lay off 28-March 4; Syracuse and Utica 6-11.

GAY NEW YORKERS (Harry Leon, mgr.)—Empire, Newark, 28-March 4; Park, Bridgeport, 8-11.

GYPSY MAIDS (W. V. Jennings, mgr.)—Columbia, New York, 28-March 4; Casino, Brooklyn, 6-11.

GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Park, Bridgeport, March 24; Miner's Bronx, New York, 6-11.

GIRL TRUST (Louis Epstein, mgr.)—Gayety, Kansas City, 28-March 4; Gaely, St. Louis, 6-11.

HARRY HASTINGS (Martin J. Wigert, mgr.)—Casino, Phila., 28-March 4; Palace, Baltimore, 6-11.

LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Hurtig & Seaman's, N. Y., 28-March 4; Empire, Brooklyn, 6-11.

MAJESTICS (Fred Irwin, mgr.)—Gayety, Washington, 28-March 4; Gaely, Pittsburgh, 6-11.

MANCHESTER'S (Bob Manchester, mgr.)—Palace, Baltimore, 28-March 4; Gaely Washington, 6-11.

MAIDS OF AMERICA (Frank McAleer, mgr.)—Gayety, Detroit, 28-March 4; Gaely, Toronto, Ont., 6-11.

MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Gaely, Buffalo, 28-March 4; Gaely, Buffalo, 6-11.

MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Gaely, Montreal, 28-March 4; Empire, Albany, N. Y., 6-11.

MERRY ROUNDERS (Jas. Weedon, mgr.)—Gayety, St. Louis, 28-March 4; Columbia, Chicago, 6-11.

PUSS PUSS (Al. Lubin, mgr.)—Empire, Albany, N. Y., 28-March 4; Gaely, Boston, 6-11.

ROSELAND GIRLS (Bob Mills, mgr.)—Gayety, Omaha, 28-March 4; Gaely, Kansas City, 6-11.

ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Gayety, Pittsburgh, 28-March 4; Star, Cleveland, 6-11.

SOCIAL MAIDS (Joe Hurtig, mgr.)—Colonial, Dayton, O., 28-March 4; Empire, Toledo, O., 6-11.

SPORTING WIDOWS (Bob Simons, mgr.)—Star, Cleveland, 28-March 4; Colonial, Dayton, O., 6-11.

STAR AND GARTER (Asa Cummings, mgr.)—Empire, Hoboken, 28-March 4; Casino, Phila., 6-11.

SMILING BEAUTIES (Ben Harris, mgr.)—Empire, Toledo, O., 28-March 4; Star and Garter, Chicago, 6-11.

SAM HOWE'S (Geo. R. Batcheller Jr., mgr.)—Miner's Bronx, N. Y., 28-March 4; Orpheum, Paterson, N. J., 6-11.

TOURISTS—Gaely, Boston, 28-March 4; Grand, Hartford, Conn., 6-11.

TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Gayety, Buffalo, 28-March 4; lay off 6-11; Syracuse and Utica 13-18.

WATSON-WRÖTHE SHOW (Manny Rosenthal, mgr.)—Columbia, Chicago, 28-March 4; Berchel, Des Moines, Ia., 6-9.

AMERICAN CIRCUIT.

AMERICAN (Louise Gerard, mgr.)—Gayety, Milwaukee, 28-March 4; Gaely, Minneapolis, 6-11.

AUTO GIRLS (Ted Symonds, mgr.)—Fall River and Worcester 28-March 4; Howard, Boston, 6-11.

BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Star, Brooklyn, 28-March 4; Yorkville, New York, 6-11.

BROADWAY BELLES (Joe Oppenheimer, mgr.)—Binghamton, N. Y., 28-March 1; Amsterdam 2; Schenectady 3, 4; Corinthian, Rochester, N. Y., 6-11.

BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Buckingham, Louisville, 28-March 4; Olympic, Cincinnati, 6-11.

BIG CRAZE (Joe Levitt, mgr.)—Wilkes-Barre, Pa., March 1-4; Binghamton, N. Y., 6, 7; Amsterdam 8; Schenectady 9-11.

CRACKER JACKS (Walter Greaves, mgr.)—Youngstown, O., 28-March 1; Akron, O., 2-4; Empire, Cleveland, O., 6-11.

**CABARET GIRLS** (Lewis Livingston, mgr.)—Galety, Phila., 28-March 4; Wilkes-Barre, Pa., 8-11.

**CHERRY BLOSSOMS** (Maurice Jacobs, mgr.)—Olympic, New York, 28-March 4; Academy, Jersey City, N. J., 6-11.

**CHARMING WIDOWS** (Sam Levy, mgr.)—Howard, Boston, 28-March 4; Gilmore, Springfield, Mass., 8-11.

**CITY SPORTS** (L. E. Sawyer, mgr.)—Olympic, Cincinnati, 28-March 4; Colonial, Columbus, O., 6-11.

**DARLINGS OF PARIS** (Chas. E. Taylor, mgr.)—Standard, St. Louis, 28-March 4; Galety, Chicago, 6-11.

**FROLICS OF 1915** (Frank Lalor, mgr.)—Galety, Chicago, 28-March 4; Buckingham, Louisville, Ky., 6-11.

**FOLLIES OF PLEASURE** (Rube Bernstein, mgr.)—Yorkville, New York, 28-March 4; Galety, Phila., 6-11.

**FRENCH MODELS** (Harry Rose, mgr.)—Springfield, Mass., March 1-4; Garrick, New York, 6-11.

**GIRLS FROM THE FOLLIES** (Gus Kahn, mgr.)—Star, St. Paul, 28-March 4; St. Joseph, Mo., 9-11.

**HELLO, PARIS** (Wm. Roehm, mgr.)—Empire, Cleveland, 28-March 4; Penn. Circuit, 6-11.

**HELLO GIRLS** (Louis Lesser, mgr.)—Garrick, New York, 28-March 4; Star, Brooklyn, 6-11.

**HIGH LIFE GIRLS** (Frank Calder, mgr.)—Academy, Jersey City, 28-March 4; Galety, Brooklyn, 6-11.

**JOYLAND GIRLS** (Slim Williams, mgr.)—Englewood, Chicago, 28-March 4; Galety, Milwaukee, 6-11.

**LADY BUCCANEERS** (Dick Zeisler, mgr.)—Penn. Circuit 28-March 4; Galety, Baltimore, 6-11.

**MILITARY MAIDS** (M. Wainstock, mgr.)—Grand, Trenton, March 1-4; Olympic, New York, 6-11.

**MISCHIEF MAKERS** (F. W. Gerhardy, mgr.)—Galety, Minneapolis, 28-March 4; Star, St. Paul, Minn., 6-11.

**MONTE CARLO GIRLS** (Jack Sutter, mgr.)—Majestic, Indianapolis, 28-March 4; Englewood, Chicago, 6-11.

**PAT WHITE SHOW** (Lew Talbot, mgr.)—Colonial, Columbus, O., 28-March 4; Youngstown, O., 6-8; Akron, O., 9-11.

**PARISIAN FLIRTS** (Chas. Robinson, mgr.)—Troc. Phila., 28-March 4; Grand, Trenton, N. J., 9-11.

**RECORD BREAKERS** (Jack Reid, mgr.)—Columbia, Grand Rapids, Mich., 28-March 4; Majestic, Indianapolis, Ind., 6-11.

**REVIEW OF 1916** (Henry P. Dixon, mgr.)—Galety, Brooklyn, 28-March 4; Fall River, Mass., 6-8; Worcester, Mass., 9-11.

**SEPTEMBER MORNING GLORIES** (Joe Carlyle, mgr.)—Star, Toronto, 28-March 4; Savoy, Hamilton, Ont., 6-11.

**TEMPTERS** (Chas. Baker, mgr.)—Century, Kansas City, 28-March 4; Standard, St. Louis, Mo., 6-11.

**TIP TOPS** (Joe Hurtig, mgr.)—Galety, Baltimore, 28-March 4; Trocadero, Phila., 6-11.

**TANGO QUEENS** (Ed. E. Daly, mgr.)—Corinthian, Rochester, N. Y., 28-March 4; Star, Toronto, Ont., 6-11.

**U. S. BEAUTIES** (Dan Guggenheim, mgr.)—St. Joseph, Mo., March 2-4; Century, Kansas City, Mo., 6-11.

**WINNERS** (Harry K. Gates, mgr.)—Cadillac, Detroit, 28-March 4; Columbia, Grand Rapids, Mich., 6-11.

**YANKEE DOODLE GIRLS** (Henry P. Nelson, mgr.)—Savoy, Hamilton, Ont., 28-March 4; Cadillac, Detroit, Mich., 6-11.

#### PENN. CIRCUIT.

**MONDAY**—Canton, O.

**TUESDAY**—Johnstown, Pa.

**WEDNESDAY**—Altoona, Pa.

**THURSDAY**—Harrisburg, Pa.

**FRIDAY**—Orpheum, York, Pa.

**SATURDAY**—Academy, Reading, Pa.

**SAM REIDER**, advance for Midnight Maidens Burlesque Co., has been transferred to Gus Hill's "Bringing Up Father," taking the place of Harry Yost, who was taken sick and had to give up. Sam has nothing to do with the Inter-State theatrical ball, in Philadelphia.

**PAUL CONCHAS** is the added attraction at the Galety, Brooklyn, with the Big Review of 1916.

**AMATEURS** on Wednesday and Plantation on Friday are the Special Nights at the Yorkville, New York.

**SARAH BURKE**, of the Monte Carlo Girls, who has been confined to the Mercy Hospital, Springfield, Mass., since the middle of December, has returned to her home in Tyrone, Pa.

**JIM OH BARTON**  
THE FELLOW WHO MAKES THEM SIT UP  
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With 20th Century Maids

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**EDWARD J. ADER,**

10 South LaSalle St., Chicago

#### GYPSY MAIDS.

#### RATING.

Principals	Book	Chorus	Numbers
100	90	100	100
Comedy	Costumes	Scenery	
95	95	100	

Featuring Sheriff Will J. Kennedy and Jack Miller, Dutch comedian, this show warmed up considerably in the second part, the first act comedy consisting mainly of the "On the Bench" episode, with Mr. Kennedy as the judge. His peculiar methods of funmaking tallied to their full value, both in word and action, and laughs were not wanting.

Jack Miller has a good style of "Dutch," and his efforts were greatly appreciated as well.

Harry Kelly suffered from a bad cold, making him cut out his usual good singing, although he managed to pull through with his conversation and in the lecturing on the side show, also in his speech as the cockney cop in opposition to the suffragette speech by Kennedy in the last act.

The singing portion of the entertainment was well taken care of by the prima donna, Lynne Cantor, who contributed "Monterey," "Slam," "My Mother's Rosary" and "Don't Bite the Hand That's Feeding You."

The Carnival Four, Witts, Lynch, Smith and Smith, chimed in nicely in the ensembles, and their specialty, including "Dixie Band," a bass solo, "Dear Old U. S. A." and the yodling finish, got them several encores.

Flo Davis was a lively soubrette and useful in putting over several numbers, including "Louisville," "Loading Up the Mandy Lee," and her dancing also showed plenty of pep, especially in the specialty with Harry Evans, who was also there when it came to stepping.

Lottie Blackford was the sheriff's wife, satisfactory in the role, and doing good work in "Salvation Jean," an army number, in which Kennedy and Miller were the reformed subjects, and another horrible example wormed in for a good laughing finish.

Kitty Forsythe, a buxom burlesquer, worked nicely in several comedy scenes, notably the one with drink of generosity, where the various nips made her give away nearly her complete wardrobe. She sang "Good Old Days Back Home," attired in a white military suit.

The chorus included: Clara Horne, Mabel Kelly, Dorothy Maynard, Beatrice Davis, Bessie Earle, Florence Millard, May Miller, Dolly Lane, Vera Smith, Margaret Miller, Georgia Davis, May Stanley, Louise Rhodes, Verra Evelyn, Edna Cooper, Bernice Bernard, Beulah Hammer, Goldie Brooks, and for the opening they loomed up well, eight ponies in red and ten classic show girls.

"Ragtime Dancing Clown," "Along the Mississippi Shore" and "If We Can't Be the Same Old Sweethearts" were other catchy numbers, and a series of chorus parades sung by Jack Miller, in "The Song Surprise" number with the show girls, got several encores.

A "See-Saw" bit by Miller and Kennedy was a good laugh creator; also Kennedy's smoking the big pipe during the suffragette speech, his manipulation of the ever effective "bladder," and the relating of a number of old jokes. Kelly and Miller worked the "easy money" gag with the blackjack, and the blind man bit had several new angles. A ladder was also used for some surprising evolutions by Miller and Kelley.

The staff: Wm. V. Jennings, manager; Wm. J. Kennedy, stage manager; A. L. Keefe, musical director; Abe Cohen, carpenter; C. E. Marks, properties; Wm. Sadhoff, electrician.

**THE BEN WELCH SHOW**, at the Columbia, New York, will include Ben Welch, Florence Rother, Pat Kearney, Arthur Gordon, Goff Phillips, Bessie Bartel, Minnie Bud Harrison, Minerva Clark, Leona Earl and Vic Cassmore.

THE COLUMBIA AMUSEMENT CO. held a meeting at the New York offices Feb. 29.

GEORGE BOTHNER is directing the wrestling bouts on Thursday nights at the Star, Brooklyn.

**HARRY S. LE VAN** will close with Clark's "Rosy Posey Girls" March 11 at the Casino, Boston, and enter vaudeville with his wife.

AT DALY'S, New York, the show is billed as the High Rollers this week.

DOC ADAMS, ahead of the Al. Reeves Show, mourns the death of his mother.

#### THE CHERRY BLOSSOMS.

At the Olympic this week the show can boast of a splendid chorus that excels for voice and looks.

Roy Clair and Chick Cameron, as the two Mr. Melons, deserve creditable mention for their ability in making the audience enjoy their work without resorting to any suggestiveness. The parodies sung by Roy pleased, and the surest proof that a burlesque audience does like that kind of a show, was shown in the applause received.

Virginia Kelcey displayed some pretty costumes, her leopard outfit being one of the most striking and effective creations recently displayed. She led "The Same Old Sweethearts," "Araby," and sang a solo in double voice for good returns.

Billy Murray, in his make-up of a "boob kid," garnered many laughs, as did Jas. Hazelton in his sheriff and rube bits. The "Pumpkin Man" song was well delivered by James.

La Belle Helene did nicely leading the numbers, "Bon Bom-Bay," "Dancing the Jelly Roll" and "Circus Day in Dixie." Her specialty bit, "The Devil's Bride," was a feature in itself.

Celeste Barker deserves complimenting. Here is an ingenue who is pretty and knows how to wear the costumes that left little room for improvement. She sang "Back Home in Tennessee," "Celebrate the End of the War in Ragtime" and "Men, Men, Men."

The other principals, Chas. Relyea, H. F. McDonald, H. Mortimer and Ida Hoag, gave a good accounting.

The chorus, who play a large part in the success of this show, are: Martha Richards, Martha White, Helen Dexter, Lea La Rue, Lorraine La Roach, Marie Edwards, Hazel Clayton, Florence Rowan, Ruth Gainer, Regina Markey, Sadie Mazwathy, Jac Gray, Peggy Dushan, Elsie Montermack, Gladys Owens, Mabel Dupre and Reba Rex.

"Close to My Heart," "Beatrice Fairfax," "I'll Be Back in My Low Back Car," "America" and "Pigeon Walk" complete the repertoire of songs.

Once Over.

#### ROUTE LIST

Supplemental List—Received Too Late for Classification.

Bragg & Bragg Show—Albion, Me., March 6-11.

Brooks Stock—Palmyra, Wis., 28-March 4.

"Boy Scouts"—Buffalo, N. Y., 28-March 4.

Columbia Stock—Frederick, Md., 28-March 4.

"Eternal Magdalene, The" (Florence Roberts) (Selwyn & Co., mtrs.) (Add.)—Denver March 6-11.

"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mtrs.)—Columbus, Ga., March 1, Albany 2, Milledgeville 3, Athens 4, Atlanta 6-8, Knoxville, Tenn., 9, Huntsville, Ala., 10, Jackson, Miss., 11.

"Freckles," Co. B. (Darrell H. Lyall, mgr.)—Rockingham, N. C., March 4, Rowland 6, Dillon, S. C., 7, Clio 8, Laurinburg, N. C., 9, Lumberton 10, Dunn 11.

Haines-Wilbur Stock—Cushman, Mont., March 6-11.

Illington, Margaret (Selwyn & Co., mtrs.)—Helena, Ark., March 1, Greenwood, Miss., 2, Jackson 3, Vicksburg 4, New Orleans 5-11.

Klark, Gladys, Stock—Torrington, Conn., 28-March 4.

Millette Comedy Co.—Douglas, Ga., 28-March 4.

Murphy's Comedians—Antioch, Cal., March 6-11.

"Million Dollar Doll" (Harvey D. Orr, mgr.)—(Add.)—Hackensack, N. J., March 6, Warwick, N. Y., 7, Morristown, N. J., 8, Frank'l'n Furnace 9, Dover 10, Allentown, Pa., 11.

Nutt, Ed C., Comedy Players—Beaumont, Tex., March 6-11.

"Princess Tra-La-La" (Andreas Dippel, mgr.)—Nixon, Pittsburgh, March 6-11.

Shadrick & Talbott Stock—Cobourg, Ont., Can., 28-March 4.

"Twin Beds," Southern Co. (Selwyn & Co., mtrs.)—Atlanta, Ga., March 1-4, Albany 6, Dothan 7, Bainbridge 8, Tallahassee, Fla., 9, Gainesville 10, Ocala 11.

Shannon Stock—Hillside, O., 28-March 4.

"Twin Beds," Coast Co. (Selwyn & Co., mtrs.)—Pasadena, Cal., March 1, Santa Ana 2, San Bernardino 3, Redlands 4, Phoenix, Ariz., 6, Tucson 7, Bisbee 8, Douglas 9, El Paso, Tex., 10-12.

"Twin Beds," Middle West Co. (Selwyn & Co., mtrs.)—Elgin, Ill., March 1, Dixon 2, Sterling 3, Ottawa 4, Kankakee 5, Bloomington 6, Springfield 7, 8, Beardstown 9, Quincy 10, Burlington 11.

United Mus. Com. Co.—Keyser, W. Va., March 2-4.

Wight Theatre Co. (Corr.)—Manilla, Ia., 28-March 4.

"Within the Law"—Lyceum, Pittsburgh, March 6-11.

**Terre Haute, Ind.**—Grand (Chas. Smith, mgr.) McWatters, Webb, Melvin Stock Co., in "Under Cover," week of Feb. 28. "Maid in America" 29. "Birth of a Nation" March 5-8. Forbes-Robertson 9, Julian Eltinge 12, "Twin Beds" 13, Harry Lauder 15.

**HIPPODROME** (T. W. Barhydt Jr., mgr.)—Bill 28-March 1: El Rey Sisters, Kilkenny Four, Santell and company, Sororly Girls. For 2-5: Spencer and Williams, Aurora of Light, Mile, Vadio and company, Inez McCauley and company, and Follies Sisters and Leroy.

# GIVE A LITTLE

THE SONG THAT GOES OVER WITH A BANG. IT HAS NO COMPETITOR

## BOSTON.

Although there was no change of bill last week, except at the vaudeville and picture houses, the business was of an unusually high standard. A tour of the town theatres revealed a splendid picture of prosperity.

**PLYMOUTH** (Fred E. Wright, mgr.)—George MacFarlane opened Feb. 28, in "The Heart of the Heather," a comedy of Scottish life, by Glen MacDonough. The supporting company includes: Viola Gillette, Walter Connolly, Colin Campbell, Gilda Leary, Jack McGraw, A. P. Kaye, Barlowe Borland, Madge Corcoran, R. Henry Handon, Jas Cooper, Henry Travers and Eleanor Daniels.

**COLONIAL** (Charles Frohman & Wm. Harris, mgrs.)—"Around the Map" began its Boston career 28.

**MAJESTIC** (Wilbur-Shubert Co., mgrs.)—William Hodge, in "Fixing Sister," now in third week.

**YE WILBUR** (Wilbur Theatre Co., mgrs.)—Seventh week "It Pays to Advertise."

**SHUBERT** (Wilbur-Shubert Co., mgrs.)—"The Passing Show of 1915" is in its third capacity week.

**HOLLIS** (Charles Frohman, Rich & Harris, mgrs.)—Henry Miller and Ruth Chatterton, in "Daddy Long Legs," entered, 28, upon their sixth week.

**CASTLE SQUARE** (John Craig, mgr.)—Fourth week of the Harvard prize play, "Between the Lines."

**WALDRON** (Charles H. Waldron, mgr.)—Week of 28, Ben Welch's Show. Racy Posey Girls are due March 6.

**GAETY** (George R. Batcheller, mgr.)—The Tourists began, 28, a week's stay.

**HOWARD** (George E. Lothrop Jr., mgr.)—Charming Widows Burlesques and vaudeville, including: Selblin and Grovini, Mayne and Fern, Vio and Lynn, Daly and Thomas, Frank Garfield, Aerial Nellies and Sam Barber.

**KEITH'S** (Robert G. Larsen, mgr.)—Bill week of 28: Charles and Henry Rigoletto, Carrie De Mar, Mignon, Fabrizio, Old Homestead Quartette, Orth and Dooley, Martin's Four Roses, Joseph E. Bernard and company, and Billy Fogarty and Ethel Kirk.

**LOEW'S ORPHEUM** (Victor J. Morris, mgr.)—Bill 28-March 1: Charles Morietti and company, Quinn and Mitchell, Gilroy, Haynes and Montgomery, Alexander and Scott, Middleton and Spellmeyer, and Reed Brothers. For 2-4: Fenton and Stark, O'Brien and Havel, Ed. Dowling, Nat Nazarro and company, and Barnes and Robinson.

**LOEW'S ST. JAMES** (Joseph Brennan, mgr.)—Bill 28-March 1: Ruth Howell and company, Fenlon and Green, Walter and Grace Elliott and company, Harry Breen, and Pauline and Leopards. For 2-4: Reed Brothers, Alexander and Scott, Middleton and Spellmeyer, Donnelly and Dorothy, and Charles Morretti and company.

**LOEW'S GLOBE** (Frank Meagher, mgr.)—Motion pictures and soloists are now the policy of this house, vaudeville acts being withdrawn for the time being.

**BOWDOIN SQUARE** (George E. Lothrop, mgr.)—Bill 28-March 1: Marcus Musical Comedy Co., with Mike Sacks, Dynes and Marshall, and Kola. For 2-4: Marcus Musical Comedy Co., Harry Tenney, Wood and Halpin, and George Whitney.

**BIJOU** (Harry Gustin, mgr.)—Pictures, and Margaret Miller Henry, Aliessandro Alberini, and Bijou String Orchestra.

**BOSTON** (Mr. Issenberg, mgr.)—Bill 28-March 1: Lexey and O'Connor, Empire Jubilee Four, the Martonas, and others. For 2-4: Ford and Hewitt, Camilla and Rose Ponzillo, Elkins, Fay and Elk's, and Guerro and Carmen.

**GORDON'S OLYMPIA** (John E. Comerford, mgr.)—Bill week of 28: Gordon Brothers and Walton, the Cromwells, Ned Nestor and Sweethearts, Mr. and Mrs. Fred Huber, Billy Barlow and Alexander Patti and company.

**SCOLLAY SQUARE** (A. H. Mailey, mgr.)—Bill week of 28: Stuart Darrow, Stetson and Huber, McNally Brothers and Wilson, Frank Mayne and company, Paul and Boyne, and "Ten Knights of the Desert."

**Denver, Colo.**—Denham (O. D. Woodward, mgr.) "Outcast" Feb. 27 and week.

**EMPEROR** (Daniel McCoy, mgr.)—Bill 27 and week, Les Diodattis, Loana Graham, Six Cecilian Maidens, and Tom Kaye and Nade Belle.

**ORPHEUM**—Bill 28 and week: William Rock and Frances White, Comfort and King, James Dutson and company, George Austin Moore and Cordelia Haager, Burley and Burley, Kurtis' educated roosters, Mrs. Gene Hughes and company, and Orpheum Weekly.

**Meridian, Miss.**—Grand (W. E. Jones, mgr.) "Peck's Bad Boy" Feb. 26.

**MAJESTIC** (Sid Berry, mgr.)—Musical tabloids and motion pictures.

**ELITE** (L. R. Dowdle, mgr.)—Musical tabloids and motion pictures.

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## PHILADELPHIA.

The new offering for week of Feb. 28 is Ziegfeld's "Follies," at the Forrest. The holdover attractions are all strong drawing cards and are doing the best of any so far this season.

**FORREST** (Nixon & Zimmerman, mgrs.)—Ziegfeld's "Follies" made its annual visit 28.

**LYRIC** (Leonard Blumberg, mgr.)—"The Only Girl" began its second week 28.

**ADELPHI** (Leonard Blumberg, mgr.)—E. H. Schermer, in "The Two Virtues," continues for a third week, starting 28.

**BROAD** (Nixon & Zimmerman, mgrs.)—"Polynesia" continues to capacity houses. The sixth week started 28.

**GARRICK** (Chas. C. Wanamaker, mgr.)—"Twin Beds" is another capacity testing attraction. The fourth week began 28.

**WALNUT** (Edgar Strakosh, mgr.)—"Mutt and Jeff in College" 28-March 2.

**KNICKERBOCKER** (Wm. W. Miller, mgr.)—The stock produces "Mrs. Wiggs of the Cabbage Patch" 28-March 4. "Paid in Full" 6-11.

**AMERICAN** (W. F. Barry, mgr.)—The Arvine stock, in "The Revolt," 28 and week.

**METROPOLITAN OPERA HOUSE** (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co. in "Madame Sans Gene," 29, with Geraldine Farrar.

**CHESTNUT STREET OPERA HOUSE** (B. F. Keith, management)—The German War films continue to draw big. The fourth week began 28.

**B. F. KEITH'S** (H. T. Jordan, mgr.)—Weber and Fields are the big feature week of 28. Others are: Alan Brooks and company, Connolly and Wenrich, Olympia Desvall and company, Bert Melrose, James and Bettie Morgan, Ethel Hopkins, Britt Wood, and Beaman and Anderson.

**GRAND** (W. D. Wegeforth, mgr.)—Bill week of 28: "The Luck of a Totem," Francis P. Bent, Silbers and North, Demarest and Collette, Tryon's dogs, and Gordon and Day.

**WM. PENN** (Wm. W. Miller, mgr.)—Bill week of 28: Morton and Moore, Eugene Blair and company, Welmers and Burke, Harmon Trio and Meredith.

**NIXON** (Fred's Leopold, mgr.)—Bill week of 28: Miles Amato and Coccia, Farrell-Taylor Trio, Cantwell and Walker, Tiny's Toy Circus, Lewis and White, and Zeno, Jordan and Zeno.

**GLOBE** (Sablosky & McGurk, mgrs.)—Bill week of 28: "Ye Olde Tyme Hallowe'en," Bessie Adele Folsom and company, Murray Bennett, Carl Rosolini and company, King and Rose, Jack Marley, Lightning Weston, De Renzo and Ladue, and Moore and Elliott.

**COLONIAL** (Charles E. Thropp, mgr.)—Bill week of 28: Cleo Gascoyne, Hal Stevens, Travilla Bros., Dunbar's Singers, Lee Tong Foo, Fairchild and company, Beaumont and Arnold, Bert and Bettie Wheeler, the Creightons, and Pearl and Johnnie Regay.

**CROSS-KEYS** (James J. Springer, mgr.)—The Kinkaid Killites are featured all week of 28. For 28-March 1: "The Girl in the White Mask," Fox and Wells, Frank Morrell, and Ed. Gingrass. For March 2-4: Holden and Herron, Stone and Leer, Wm. Harris and company, Kennedy and Farley, and Olivette, Moffatt and Claire.

**KEYSTONE** (M. W. Taylor, mgr.)—Bill week of 28: A. B. C. Boys and Girls, Von Hampton and Schriner, Rice and Franklin, Laven and Rose, Mlle. Rialto and Jack McIntyre.

**CASINO** (Wm. M. Leslie, mgr.)—Hastings' Big Show 28 and week.

**GAYETY** (Jos. Howard, mgr.)—The Dainty Parc Burlesques 28.

**TROCADERO** (Robert Morrow, mgr.)—Parisian Flirts 28 and week.

**DUMONT'S** (Frank Dumont, mgr.)—Stock burlesque.

**SHERATON, Pa.**—Poll (A. J. Vanni, mgr.) bill Feb. 28-March 1: "Which One Shall I Marry" Haydn, Borden and Haydn, Adas Troupe, Fred and Adele Astaire, Plotli, Bob and Tip, and feature photoplay. Bill 2-4: Henriette De Serris and company, Parish Bros., Corinne Snell and company, Scott and Marke, Oxford Quintette, and feature pictures.

**ACADEMY** (F. James Carroll, mgr.)—For week of Feb. 28 the All Star Poll Players present "The Call of the Heart."

**New Haven, Conn.**—Shubert (E. D. Eldridge, mgr.) "A King of Nowhere" Feb. 29-March 1. "Justice" 2-4, "Experience" 6-8.

**HYPERION** (Henry P. Menger, mgr.)—The stock company presents "The Man From Mexico," Feb. 28 and weekly.

**McALESTER, Okla.**—Busty (A. Bert Estes, mgr.) bill Feb. 28-March 1: Brown and Wilmost, and Girdella and his comedy dogs. For 2-4: Stith and Garnier, Al G. Field's Minstrels 9.

**YALE-MAJESTIC** (D. A. MacDonald, mgr.)—Southern Sunflowers week of 28.

# TO YOUR DAD

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CHICAGO: 145 W. CLARK ST.

## ST. LOUIS.

**OLYMPIC** (Walter Sanford, mgr.)—Cohan & Harris' "Young America" Feb. 27 and week.

**SHUBERT** (Melville Stoltz, mgr.)—"Town Topics" 27 and week.

**GAYETY** (Dunn W. Stuart, mgr.)—Merry Rounders 27 and week.

**STANDARD** (L. Reichenbach, mgr.)—Darlings of Paris 27 and week.

**PRINCESS**.—"A Little Girl in a Big City" 27 and week.

**PARK** (J. S. Tillman, mgr.)—The Chimes of Normandy" is presented by the Park Opera Co. 27 and week.

**SHENANDOAH** (Wm. Zepp, mgr.)—The Yellow Ticket" 27 and week.

**VICTORIA** (W. C. Marcus, mgr.)—The combined benefit of Anna Bernack and Will Schoeller, of the German Theatre Co., took place Sunday, 27. A new operetta, "A Strauss Waltz," was presented.

**COLUMBIA**.—Bill 27 and week: Sam Chip and Mary Marble and company, Cecil Cunningham, Long Tack Sam and company, Jack Donahue and Alice Stewart, Funlee Burnham and Charles Irwin, Lasky's Three Types, Grace Fisher, the Novelty Clintons, and Orpheum Weekly.

**GRAND OPERA HOUSE**.—Bill 27 and week: Cheerburt's Manchurians, Homer Lind and company, the Australian Woodcutters, and Joe Norcross and Banks Winter.

## WASHINGTON.

**BELASCO** (L. Stoddard Taylor, mgr.)—Frances Starr, in "Marie Odile," week of Feb. 28. Louis Mann, in "The Bubble," next.

**NATIONAL** (Wm. H. Rapley, mgr.)—George Arliss, in "Paganini," week of 28. Ethel Barrymore, in "Our Mrs. McChesney," next.

**POLL'S** (Fred G. Berger, mgr.)—Poll Players, in "Klick In," week of 28. "Texas Steer" next.

**COSMOS** (A. Julian Brylawski, mgr.)—Bill 28-March 1: Tea Imperial Japs, Enid Gray and company, Curran and Mack, the Ursula-D'Osta Trio, "Aurora of Light," Forsythe and Thomas, and feature picture, "Captain Jinks," with Ann Murdock and Richard Travers.

**GAYETY** (Harry O. Jarboe, mgr.)—Irwin's Majesties week of 28. Bob Manchester's Big Show next.

**B. F. KEITH'S** (Roland S. Robbins, mgr.)—Bill week of 28: Irene Franklin and Burton Green, Will M. Cressy and Blanche Dayne, Harry Tighe and Sylvia Jason, Monroe and Mack, Charles Ahearn Troupe, Fritz and Lucy Bruch, Captain Gruber and Mile, Adellina's Arenic spectacle, William Ferry and Pathé News Pictorial.

**LOEW'S COLUMBIA**.—Mary Pickford, in "Poor Little Peppina," week of 28.

**Newark, N. J.**—Newark (Geo. W. Robbins, mgr.) Fiske O'Hara, in "Kilkenny," week of Feb. 28. Frances Starr, in "Marie Odile," March 6-11.

**SHUBERT** (Lee Ottolengui, mgr.)—The Weavers' week of Feb. 28.

**OPHEUM** (Clifford Stork, mgr.)—The Brownell-Stock Stock Co. presents "A Pair of Sixes" 28 and week. "The Eternal Magdalene" March 6-11.

**MINER'S EMPIRE** (Tom Miner, mgr.)—Gay New Yorkers Feb. 28 and week. The Bon Tons March 6-11.

**KEENEY'S** (John McNally, mgr.)—Bill Feb. 28-30: Fred Hood and Cabaret Girls, Charles B. Lawlor and Daughters, Visions D'Art, Paul and Edith Warren, Alice Hanson, and others.

**LOEW'S** (Eugene Meyer, mgr.)—Bill 28-March 1: Mahoney Bros. and Daisy, Forristier and Lloyd, Fiddler and Shelton, Hutchinson and Sadler, Frank Westphal and Dr. Royal Raceford.

**LYRIC** (F. Rossnagel, mgr.)—Bill Feb. 28-March 1: "A Romance of the Underworld," Livingston Trio, and Burns and Burt.

**JERSEY CITY, N. J.**—Academy (Cary McDowell, mgr.) High Life Girls Feb. 28 and week. Lady Buccaneers follow.

**KEITH'S** (W. B. Gary, mgr.)—Bill 28-March 1: "Mrs. Newlywed's Baby," with Olga Von Hatfieldt; May Ellinoe and Violet Carlton, Irving Jones and Ray Johnson, "Dancing a la Carte," and Rohn's Riders. Bill 2-4: Hilda Spong and company, Halligan and Sykes, Rogers and Wood, "Mme. De Trim's Reducing Parlors," and Four Newsomes.

**HOBOKEN, N. J.**—Empire (A. M. Brugerman, mgr.) Star and Garter Show Feb. 28 and week. Folles of the Day to follow.

**LYRIC** (G. S. Riggs, mgr.)—Bill 28-March 1: Willard and Bond, Rose and Moon, Effie Pierson, Monta Trio, Brown, Harris and Brown. Bill 2-4: Billy Tuite's Collegians, Elsie White, Sing Fong Luan Troupe, Spalding and Chase, Alton and Allen and a feature picture.

**BALTIMORE, Md.**—Ford's (Chas. E. Ford, mgr.) "The Princess Pat" Feb. 28-March 4, "The Birth of a Nation" next.

**ACADEMY** (Harry Henkel, mgr.)—"Treasure Island" week of 28. "Justice" next.

**AUDITORIUM** (E. R. Renton, mgr.)—"Seven Keys to Baldpate" week of 28. "The Third Party" follows.

**PALACE** (Wm. Ballauf, mgr.)—Bob Manchester Burlesques week of 28. Hastings Big Show next.

**GAYETY** (J. C. Southerland, mgr.)—The Tip Top Girls week of 28. The Lady Buccaneers next.

**MARYLAND** (Fred C. Shanberger, mgr.)—Bill week of 28: Ruth St. Denis, "Passion Play of Washington Square," Farber Sisters, Kramer and Morton, Bancroft and Broski, Walter Brower, Northlane and Ward, Lew Fitzgibbons, and Four Danubies.

**GARDEN** (Geo. Schneider, mgr.)—Bill week of 28: "Love's Lottery," Falls and Falls, Theo, the Brittons, Clifford Hippie and company, Amanda Gilbert, and Queen Mab and Casper Weiss.

**VICTORIA**.—Bill week of 28: Ding Dong Five, Chas. Keating, Henry and Lazell, Dancing Macks, Mile, La Tosca, Elden and Clifton.

**HIPPODROME** (Harry Wood, mgr.)—Bill week of 28: Wm. Anthony, Whittle, Two Brownies, Bessie Le Count, Cummings and Gladylings, Andrew Kelly, and Three Alexes.



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## CINCINNATI.

For the first time in years Washington's Birthday was made the occasion of special matinees, and both the "Follies" and "Town Topics" celebrated the event by entertaining large afternoon audiences. With the two "Class A" houses open, no less than six theatres gave holiday "mats."

**GRAND OPERA HOUSE** (John H. Havlin, mgr.)—"Twin Beds" opened Feb. 28. Cohan & Harris' "Young America" March 6 and week.

**LYRIC** (Carl Hubert Heuck, mgr.)—Louis Mann 27 and week, in "The Bubble." Margaret Anglin, in "The Vein of Gold," March 5 and week.

**KEITH'S** (John F. Royal, mgr.)—Mme. Emma Calve and Sig. Gasparini head the bill Feb. 27 and week. Others: Doc O'Neill, Frank Milton and De Long Sisters, Marie Fitzgibbons, Anthony and Magine, Bertish and pictures.

**NEW EMPRESS** (George F. Fish, mgr.)—Bill 27-March 5: The Four Bards, Lorraine Buchanan and company, Three Rozellas, Gundell and Esther, Hunter's dogs, Ed, and Minnie Foster, and motion pictures.

**GERMAN** (Otto Ernest Schmid, mgr.)—The German Stock Co. offered "Liezelott" Feb. 27.

**MUSIC HALL**.—The Metropolitan Opera Co. will present Serge de Diaghileff Ballet Russe March 13-15.

**OLYMPIC** (Harry Hart, mgr.)—The City Sports week beginning Feb. 27. Blue Ribbon Girls March 5-10.

**PEOPLE'S** (William Hexter, mgr.)—Dandy Girls put on two new burlettas week of Feb. 27.

**DECADENT, III.**—Empress (Geo. Fenberg, mgr.) bill 28-March 1: Song and Dance Revue, Adolpho, Florence Bell and company, Kenny and Hollis, Cummins and Seaham. For 2-4: Merle's cockatoos, the Co-Eds, Frank Gabby, the Le Grohs, Rositto and Shelly.

## NOTES.

WORK on the New Lincoln Square Theatre is progressing rapidly. Mr. Shockley, the new manager, has not returned from his Cincinnati and New York trip yet.

**J. WILLARD BAYLEY STOCK CO.** and **LONA FENDELL STOCK CO.** are playing Wisconsin, to increasing business.

**ED. SCRUGGS**, a local grocer, has bought the Grand Picture Theatre, and will operate the house himself.

**THE SEVEN CAIRNS BROS.** will open their tenting season about May 1, at Blue Mound, Ill.

**THE PULLINS COMEDIANS** will close their house season about March 15, and open under canvas about April 29. Mrs. Cleve Pullin will visit her parents in Pennsylvania after the house season closes.

**PEORIA, III.**—Orpheum (Nathan & Greenberg, mgrs.) bill for Feb. 27-March 1: Mosher, Hayes and Mosher, Dorothy Herman, Mr. and Mrs. Hugh Emmett, Earl and Curtis, George Primrose. For 2-4: Sherman, Van and Hyman, Thalero's Novelty, Orpington Trio, Howard Chase and company, and Bessie Browning.

**WALLACE** (Morgan Wallace, mgr.)—Wallace Players, in "The Man from Home," week of 27.

**ALBANY, N. Y.**—Harmarus Pfecker Hall (Uly S. Hill, mgr.) Eva Tanguay, in "The Girl Who Smiles," Feb. 29, March 1; "The Lilac Domino" (return) 3, 4. "Under Fire" 6-11, Howe's Travel Pictures 14, 15.

**EMPIRE** (Jas. H. Rhodes, mgr.)—Puss Puss 28-March 4. Midnight Maidens 6-11, Al. Reeves' Show 13-18, the Globe Trotters 20-23.

**PROCTOR'S GLAND** (John P. Coyne, mgr.)—Bill 28-March 1: "Danceland," Stelinel Brothers, Jolly, Wild and Clear, Paul La Croix, Ward and West, and Cunningham and Marlon. For 2-4: Kelly and Pollock. Hearst-Vitagraph pictures all week.

**SYRACUSE, N. Y.**—Empire (Frederick Gage, mgr.) Otto Skinner, in "Cock o' the Walk," March 1.

**WITING** (Francis P. Martin, mgr.)—The Princess Pat" 1, Fritz Kreisler 15.

**BASTABLE** (Stephen Bastable, mgr.)—Al. Reeves' Beauty Show Feb. 28-March 1. The Globe Trotters next week.

**TEMPLE** (Albert Van Aucken, mgr.)—Bill 28-March 1: "Woman Proposes," King and Ward, Hartley and Pecan, Windsor Trio, Oral and Dolly, Wilbur Sweatman.

**CRESCENT** (Wm. Brown, mgr.)—Bill 28-March 1, Princess Victoria and other acts.

**ROCHESTER, N. Y.**—Lyceum (M. E. Wolf, mgr.) "See America First" week of Feb. 28.

**TEMPLE** (J. H. Flinn, mgr.)—Bill week of 28: "The Bride Shop," Una Clayton, Charles Olcott, Susan Pumpkins, Erenette Asoria, the Lunette Sisters, and Evans and Wilson.

**BAKER** (E. Walters, mgr.)—The Broadway Quality Stock week of 28, in "Mrs. Wiggs of the Cabbage Patch."

**CORINTHIAN** (J. L. Glennon, mgr.)—Week of 28, the Tango Queens.

**MONTREAL, CAN.**—His Majesty's (Sparrow Amusement Co., mgrs.) Geo. Driscoll's Players, in "The Story of the Rosary," Feb. 28-March 4. "Louise" 6-11.

**PRINCESS** (Abbie Wright, mgr.)—"Nobody Home" week of 28. "The Only Girl" next.

**ORPHEUM** (J. J. Trudeau, mgr.)—Bill week of 28: The Honey Boy Minstrels, Bert Levy, Dooley and Riegel, Frances Nordstrom and company, Bertie Ford and Fred Watson.

**GAYETY** (T. Conway, mgr.)—The Midnight Maidens week of 28. Al. Reeves' Show March 6-11, Globe Trotters 13-18.

**MEMPHIS, Tenn.**—Lyceum (Frank Gray, mgr.) Margaret Ellington Feb. 28, 29. San Carlo Grand Opera Co. March 1-4, Howe's pictures 6-9, "On Trial" 10, 11.

**ORPHEUM** (Arthur Lane, mgr.)—Bill week of 28: Eddie Leonard, Bison City Four, Dorothy Regal and company, Moran Sisters, Flanagan Sisters, Gautier's Toyshop, Marie Nordstrom, and Travel Weekly.

**LYRIC** (Benj. M. Stainback, mgr.)—Emma Bunting and company, in "Within the Law," week of 27, will conclude this special engagement.

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SHURE THEY CALL IT IRELAND

By J. KEIRN BRENNAN and ERNEST R. BALL. ORCHESTRATIONS IN 2 KEYS—E<sub>b</sub> (g to c), G (G-sharp to B<sub>b</sub>,  
D<sub>b</sub> (f to b<sub>b</sub>), C (e to a), B<sub>b</sub> Original (d to g), A<sub>b</sub> (c to f), G<sub>b</sub> (b to e), F (f to d).

### MOTHER MACHREE

By RIDA JOHNSON YOUNG, CHAUNCEY OLcott and ERNEST R. BALL  
ORCHESTRATIONS IN 4 KEYS—C (c to e), D (d to f), E<sub>b</sub> (e<sub>b</sub> to g), F (f to a)

### WHERE THE RIVER SHANNON FLOWS

By J. KEIRN BRENNAN and ERNEST R. BALL B<sub>b</sub>, C, D, F.

### THAT'S AN IRISH LULLABY

By J. R. SHANNON. ORCHESTRATIONS IN 2 KEYS—E<sub>b</sub> (e<sub>b</sub> to e), F (f to g)

### SHE'S THE DAUGHTER OF MOTHER MACHREE

ORCHESTRATIONS IN 7 KEYS—C (g to g), B<sub>b</sub> (f to f), A (e<sub>b</sub> to e<sub>b</sub>), D (a to a), G Original (d to d), F (c to c), E<sub>b</sub> (b<sub>b</sub> to b<sub>b</sub>)

### WHEN IRISH EYES ARE SMILING

By CHAUNCEY OLcott and GEO. GRAFF Jr.; ERNEST R. BALL. ORCHESTRATIONS IN 1 KEY—D (d to d)

### MY WILD IRISH ROSE

By CHAUNCEY OLcott. ORCHESTRATIONS IN 1 KEY—B<sub>b</sub> (b to e)

### THAT'S HOW THE SHANNON FLOWS

By JAMES I. RUSSELL. ORCHESTRATIONS IN 3 KEYS—D (d to e), E<sub>b</sub> (e<sub>b</sub> to f), F (f to g)

### IRISH EYES OF LOVE

By J. EDW. KILLALEA and ERNEST R. BALL. ORCHESTRATIONS IN 1 KEY—C (c to c)

### COME BACK TO ERIN, MONA DARLING

By DAVE REED. ORCHESTRATIONS IN 3 KEYS—C (d to d), D (e to e), F (g to g)

### WHEN IT'S SPRING TIME IN KILLARNEY

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### SWEET EILEEN ASTHORE

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E<sub>b</sub> (d to d), F (e to e), G (G-sharp to f-sharp)

### McGARTHY

By J. WILL CALLAHAN and ERNEST R. BALL.  
ORCHESTRATIONS IN 1 KEY—E<sub>b</sub> (e<sub>b</sub> to f).

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By J. K. BRENNAN and DAVE REED and E. R. BALL.  
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### STOCK LOCATIONS.

"Outcast," Grand Opera House, Brooklyn, N. Y.

"The Big Idea," Princess Theatre, Des Moines, Ia.; Grand Opera House, Pittsburgh, Pa.; Shubert Theatre, Minneapolis, Minn.

"The Yellow Ticket," Shenandoah Theatre, St. Louis, Mo.

"Broadway Jones," Wilkes Theatre, Salt Lake City, Utah.

"The Truth Wagon," Princess Theatre, Sioux City, Ia.

"The Miracle Man," Alcazar Theatre, San Francisco, Cal.

"The Heart of Maryland," Hudson Theatre, Union Hill, N. J.

"Excuse Me," Warburton Theatre, Yonkers, N. Y.

"Broadway Jones," Wadsworth Theatre, New York City.

"The Still Alarm," Keith's Bronx Theatre, New York City.

"The Heart of Maryland," Palace Theatre, Manchester, N. H.

"Outcast," Jefferson Theatre, Portland, Me.

"Mrs. Wiggs of the Cabbage Patch," Knickerbocker Theatre, West Philadelphia, Pa. "Outcast" underlined.

"The Story of the Rosary," His Majesty's Theatre, Montreal, Can.

"The Man From Home," Wallace Theatre, Peoria, Ill.

"Outcast," Opera House, Lowell, Mass.

"The Man Who Owns Broadway," Mozart Theatre, Elmira, N. Y.

"The Misleading Lady," "The Road to Happiness" and "The Trail of the Lonesome Pine," plays underlined.

"Outcast" will be produced week ending March 11, at the Lyric Theatre, Bridgeport, Conn.

"The Yellow Ticket" and "The Road to Happiness" are in rehearsal at the Shubert Theatre, Milwaukee, Wis.

"The Blindness of Virtue," Auditorium Theatre, Kansas City, Mo.

"Outcast," Denham Theatre, Denver, Colo. "A Fool There Was" underlined.

### VAN DYKE & EATON CO.

The Van Dyke & Eaton Stock Company are meeting with success, their second Winter at Joplin, Mo., where they remain until May 1, after which they will move to St. Joseph, Mo., for the third Summer for twenty weeks.

The cast remains the same for several years: Cliff Hastings, Orrin Burke, Willard Foster, Harry Vickery, Jack Kohler, Jimmie James, R. P. Davis, Leda McGlasson, Helen Deland, Mary Eno, Lorraine Tolson, under the management of F. and C. Mack.

Plays recently presented include: "The Spoilers," "The Virginian," "The Chorus Lady," "The Man in the Box," "The Shepherd of the Hills," "Call of the Cumberlands," "Girl in the Taxi," "Tess of the Storm Country" and "Within the Law."

### STOCK IN PEORIA.

The Morgan Wallace Players, in "Within the Law," opened at the Wallace Theatre, formerly known as the Hippodrome, Peoria, Ill., Feb. 13. The company is headed by William Courneen and Beatrice Miller. For week of 20, "Broadway Jones" was presented. Business has surpassed all expectations. "The Man from Home" is underlined for week of 27. The roster also includes: A. C. Van Slyke, director; W. Olaite Miller, Mabel Dillingham, Leo Beigler, Charlotte Adams, Rollo Lloyd, Theodora De Combe, Edward Crane, Victor Stewart, Louis Preston, William Balfour.

ANGELL'S COMEDIANS, in its twentieth week in Texas, continues to do good business. The show has not had a change in the roster since the Winter season opened, and the same people will help to make up some of the big tent shows Mr. Angell intends opening soon. The orchestra of six is under the direction of "Chief" Meridith. The company includes: Billie A. Angelo, manager; "Chief" Meridith, orchestra leader; Dan Greig, treasurer; Homer Swadley, stage manager; Frank Williams, Tom Kobal, Jesselyn Delzel, leading woman; Eleanor Frankin, soubrette; Nell Swadley, heavy.

JAMES KYRLE MacCURDY has produced his new playlet, "The Walter."

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HOWARD JOHNSON AND FRED FISCHER'S BRAND NEW DESCRIPT

Mr. Brisbane gave "M-O-T-H-E-R" —A Word That Means the World to Me" an individual editorial that appeared in all the HEARST syndicate papers, practically covering the entire country.

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Besides these two celebrities, Ella Wheeler Wilcox, recognized as America's foremost living poetess, gave expression to her opinion of this wonderful "M-O-T-H-E-R" song which reached a circulation of over ten millions.

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## "THOSE GOOD OLD

BY JOE McCARTHY ND  
SOME "RAG." PATTER APLENTY. STRONG SINGLE AND DAN

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Unless you constantly renew the vitality of "GA FLOP!" goes the act! No need to have "FEIST" hands out and you'll never have —"

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(YOU'VE SIMPLY GOT HAVE  
A WONDERFUL NOVELTY SONG ON THE TYPE OF "ANY LITTLE GIRL CON

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IT IS BETTER THAN "TOKIO," AND

HOME TOWN, HOME TOWN, EVERYBODY'S WRITING ABOUT HOME TOW

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A Popular Song  
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The reason why certain songs appeal to the majority is be-

cause they agree with the sentiment of the words contained therein.

# "I HEART FOR EVERY BROADWAY"

SING A HIT. FE A HIT.

IT STARTS ON HIGH GEAR AND NEVER STOPS GOING  
LLAD. THE SONG THAT IMMEDIATELY SET THEM ALL A-SINGING

WE GOT TO HAVE 'EM

# "I ALONG WHEN MOR WITHOUT 'EM'"

I HAVE 'EM--THAT'S ALL)  
IT'S GIRL," WHICH WAS WRITTEN BY FRED FISCHER--SO'S THIS...  
COMEDY, TALK, GAB OR MONOLOGUE. IT'S A PIP.

WE EITHER LUCKY OR KNOW HOW TO "PICK 'EM."

AY WIN WITH



SPONSOR FOR THIS WONDERFUL ORIENTAL BALLAD  
AND THAT WAS SOME SONG

TION, BUT IF YOU WANT THE KING PIN OF THEM ALL, YOU MUST SING

# "EVER KNOW THE TOWN OF MINE'"

OF THE WORLD FAMED "MOTHER" SONG.  
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cause they agree with the sentiment of the words contained therein.

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Phillips  
Mile Rialto  
Georgia Earle & Co.  
Eight Musicians  
Daisy Leon  
Mme. D'Ursula Reducing  
Bushwick (Bkln.)

Lucy Gillette

Carrie De Mar & Co.  
Olympia Desval  
Tower & Darrell  
Bernard & Phillips  
Frances Nordstrom

&amp; Co.

Four Mayakos

Laddie Cliff

Fishing

Orpheum (Bkln.)

Myrl &amp; Delmar

Daniels &amp; Conrad

Weber &amp; Fields

Marguerite Farrell

Loughlin's Dogs

McCormick &amp; Simpson

Belle Baker

Francis P. Bent

Bert Melrose

Prospect (Bkln.)

Britt Wood

Connolly &amp; Wenrich

(To fill)

ATLANTA, GA.

Forsyth.

Ray Samuels

Al. Herman

Ben Beyer &amp; Co.

Williams &amp; Wolfus

Leighton &amp; Kennedy

"On School" Play Grounds

BIRMINGHAM, ALA.

Lyric.

First Half

Four Marx Bros & Co.  
Lew Hawkins

Imhof, Conn &amp; Coreene

Haager &amp; Goodwin

Last Half

Barto &amp; Clark

Foster &amp; Lovett

Marx Bros &amp; Co.

Adlon Bros.

BUFFALO, N. Y.

Shea's.

Henry Lewis

Evans &amp; Wilson

Fander Girls

Oliver &amp; Oip

"Bride Shop"

J. &amp; K. De Maco

Paul Conchas

Whitfield &amp; Ireland Co.

BOSTON.

Keith's.

Chief Capucinean

McIntyre &amp; Heath

Horlick Family

Hunting &amp; Francis

Wm. Morris &amp; Co.

Bradley &amp; Norris

BALTIMORE.

Maryland.

Tighe &amp; Jason

Rigoletto Bros.

Henrietta De Serris

&amp; Co.

Mosconi Bros.

Sophie Tucker

Rosalie's Comedy Pets

Hayde, Borden &amp; Haydn

CHATTANOOGA.

Orpheum.

First Half

Coff, Russell &amp; Davis

Thiesen's Dogs

Ketcham &amp; Cheatem

Adams &amp; Gilbert

Gilbert, Girls &amp; Collie

Last Half

Charles R. Sweet

Medlin, Watts &amp; Towns

Hooper &amp; Cook

Byron &amp; Langdon

CHARLESTON, S. C.

Victoria.

First Half

Leo Beers

Gallagher & Martin  
Turner & Grace  
Santey Bros.  
"War Brides," No. 2  
Last Half  
Repeal & Fairfax  
(To fill)

CLEVELAND, O.

Keith's.

"Petticoats"  
Cedars  
Sansome & DelMah  
Payne & Niemeyer  
Elsie Janis  
Quigley & Fitzgerald

COLUMBUS, O.

Keith's.

Nederfeld's Baboons  
Frank McIntyre & Co.

CINCINNATI.

Keith's.

"Tango Shoes"  
Van & Schenck  
Charles Olcott  
Mrs. Langtry & Co.  
Flying Martins

DAYTON, O.

Keith's.

Violet Dale  
Great Richards  
"The Red Heads"  
Schooler & Dickinson  
Doc O'Neill

DETROIT.

Temple.

Mullen & Coogan  
"Forest Fire"  
Emmett & Tonge  
Be-Hoo Gray & Co.

ERIE, PA.

Colonial.

Corbett, Sheppard &amp;

Antrim &amp; Vale

"Passion Play of Wash. Sq."

GRAND RAPIDS.

Empress.

Meehan's Dogs  
Misses Lightner &

Alexander

Darras Bros.  
Laf Mon KimNan Halperin  
Adelaide & Hughes

INDIANAPOLIS.

Keith's.

Mr. &amp; Mrs. Gordon

Valleeta's Leopards  
Saxo SextetteAdeline Francis  
Louis Simon & Co.

Eleanor &amp; Williams

JACKSONVILLE.

Orpheum.

First Half  
Orange PackersGaston Palmer  
E. Welch's MinstrelsInnis & Ryan  
King & KingLast Half  
Santos & HayesFour Readings  
Toots Pak & Co.

KNOXVILLE, TENN.

Grand.

First Half  
Medlin, Watts & TownsHooper & Cook  
Charles H. Sweet

Adlon Bros.

Last Half  
Thiessen's Dogs

Ketcham &amp; Cheatem

Cole, Russell &amp; Davis

LOUISVILLE.

Keith's.

Anthony & McGuire  
Marie Fitzgibbon

Seva's Colonial Belles

Dooley &amp; Sales

Three Mori Bros.

J. C. Nugent &amp; Co.

Nanon's Birds

MONTREAL, CAN.

Orpheum.

Allen Dinchart &amp; Co.

Fashion Show

Moor, Gardner &amp; Rose

Irene &amp; Bobby Smith

The Grazers

NASHVILLE, TENN.

Princess.

First Half  
Barts & Clark"Society Buds"  
Foster & LovettLast Half  
Imhof, Conn & CoreeneHaager & Goodwin  
"Society Buds"

NORFOLK, VA.

Colonial.

First Half  
Sixteen Navassar Girls

Brown &amp; McCormack

Last Half  
Mary Melville

Fritz &amp; Lucy Bruch

Lyon &amp; Yocco

Gilson &amp; De Mott

Big Jim

"Married Ladies' Club"

PHILADELPHIA.

Keith's.

Maurice Burkhardt

Cressy &amp; Dayne

"The New Producer"

Monroe &amp; Mack

Moon &amp; Morris

Sam Bernard

Four Danubes

Anna Chandler

Tegan &amp; Geneva

PROVIDENCE.

Keith's.

Ametsa

Milmon

Old Homestead Octetts

Morrissey &amp; Hackett

Best Levy

Gore &amp; Delaney

Savoy &amp; Brennan

J. H. Morgan

PIITTSBURGH.

Davis.

Kraft &amp; Graw

Ball &amp; West

Elise Williams &amp; Co.

Lunette Sisters

Lillian Russell

RICHMOND, VA.

Bijou.

First Half  
Mary Melville

Fritz &amp; Lucy Bruch

Lyons &amp; Yocco

Gilson &amp; De Mott

Big Jim

Married Ladies' Club"

ROCHESTER, N. Y.

Temple.

Misses Campbell

Merlins Dogs

Ryan &amp; Tierney

The Novelties

George Nash &amp; Co.

Harry Gilfoll

Charles Howard &amp; Co.

Brenck's Bronze

Beauties

SAVANNAH, GA.

Bijou.

First Half  
Toots Pak & Co.

Santos &amp; Hayes

Four Readings

Orange Packers

Last Half  
Gaston Palmer

Orange Packers

E. Welch's Minstrels

Innis &amp; Ryan

King &amp; King

TORONTO, CAN.

Shea's.

Everet's Monks

Caltes Bros.

Eddie Carr &amp; Co.

"Little Stranger"

Blossom Seeley

Young &amp; April

TOLEDO, O.

Keith's.

Marion Weeks

Kerville Family

Joe Cook

Harris &amp; Preston

Harry Girard &amp; Co.

Mademoiselle Ford Co.

Harry Beresford Co.

Allen Howard &amp; Co.

WASHINGTON.

Keith's.

Rae E. Ball

Fred J. Ardath &amp; Co.

Mack &amp; Walker Co.

Fred &amp; Adele Astair

Ruth St. Denis

Warren &amp; Templeton

Ernest R. Ball

Ruth Budd

NEW ORLEANS.

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Dorothy Regal &amp; Co.

Marie Nordstrom

Flanagan &amp; Edwards

Gauthier's Toy Shop

Harry &amp; Eva Puck

Morin Sisters

Flavilla

MINNEAPOLIS.

Orpheum.

Henri De Vries

Harriet Marlotte &amp; Co.

Three Leightons

Le Hobn &amp; Dupreece

Andy Rice

Two Tomboys

Flavilla

NEW ORLEANS.

Orpheum.

Eddie Leonard &amp; Co.

Dorothy Regal &amp; Co.

Marie Nordstrom

Flanagan &amp; Edwards

Gauthier's Toy Shop

Harry &amp; Eva Puck

Morin Sisters

BUTTE, MONT.	Belle Isle & Co.	Paul Bauwens	GALESBURG, ILL.	Lowell & Esther Drew	Jessie B. Sterling &
Empress.	Argo & Dulitz	Castle Davis Trio	Gaely.	Hickman Bros. & Co.	Highlanders
(March 11, 12)	Bob Warren	(Four to fill)	First Half	Last Half	ST. LOUIS, MO.
Marble Gems	Karmi	CHAMPAIGN, ILL.	Sidney & Townley	Fiddis & Swain	Grand O. H.
Kamerer & Howland	Mr. & Mrs. Mark	Orpheum.	Howard Chase & Co.	Marguerite Illis & Co.	Allen & Allen
Mr. & Mrs. A. Cappelin	Murphy	First Half	Bessie Browning	The Arleys	Le Roy & Tosler
Saona	SEATTLE.	El Rey Sisters	Royal Gascolines	ROCKFORD, ILL.	Alfred Farrell
Seven Casteluccis	Empress.	Leonard	Last Half	New Palace.	Adolpho
Marie Stoddard	Libby & Barton	"The Earl & the Girls"	Pearl Davenport	First Half	Spencer & Williams
BILLINGS, MONT.	Alien Trio	Richards & Kyle	Morgan & Stewart	Last Half	Cabaret Gir'
BABCOCK.	Wm. Lytell & Co.	Royal Tokio Japs	Cheeberts' Manchurians	Great Santell	Great Santell
(March 7, 8)	Mills & Lockwood	Last Half	Park.	Empress.	Empress.
Strassel's Animals	Strassel's Animals	"Round the Town" (tab.)	First Half	Horn & Ferris	First Half
Burt & Lytona	Burt & Lytona	ST. PAUL, MINN.	"The Millionaire" (tab.)	Friend & Downing	Friend & Downing
ST. PAUL, MINN.	Empress.	Majestic.	Last Half	Thal Bros.' Circus	Last Half
Coin's Dogs	Frances & Holland	First Half	Mr. & Mrs. Frank Casad	MacRae & Clegg	MacRae & Clegg
Housch & LaVelle	Ben Smith	Mr. & Mrs. Frank Casad	Noodles & Pat Fagan	Follis Sisters & Le Roy	Follis Sisters & Le Roy
"The Beauty Doctors"	Mudge, Morton Trio	First Half	Berg & Weston	Rhoda & Crumpton	Kelkenny Four
Tom Brantford	Bixley & Lerner	Mr. & Mrs. Frank Casad	Kremka Bros.	SWIFT CURRENT.	SWIFT CURRENT.
W. S. Harvey	Torcat's Novelty	One to fill)	IRONWOOD, MICH.	Princess Royal.	Princess Royal.
VINCENNES, IND.	Last Half	Doris' Novelty	Temple.	First Half	First Half
Lyric.	Juggling De Lisle	John B. Hymer & Co.	(March 7, 8)	Princess Royal	"The Girl in the Moon"
Grindell & Esther	Bolger Bros.	John B. Hymer & Co.	Glairs & Middleton	Pritzwog & Blanchard	John & Mae Burke
Three Rozellas	Allen's Cheyenne	Minstrels	Gertude Folsom & Co.	The Langworths	Earl & Curtis
One to fill.	John B. Hymer & Co.	John B. Hymer & Co.	(One to fill)	Sanberg & Rose	Arthur Rigby
W. V. M. A.	Lincoln.	First Half	JOLIET, ILL.	Erie Fotts & Co.	Fink's Circus
CHICAGO.	First Half	Stock company	Orpheum.	SASKATOON, CAN.	SASKATOON, CAN.
Academy.	Junior Revue	Last Half	First Half	Empire.	Empire.
Castle Davis Trio	Kenny & Nobody	Von Cello	Stock company	First Half	First Half
Prince & Deerie	(Four to fill)	Thornton & Corlew	Last Half	Ross & Wise	Smillette Sisters
Ioleen Sisters	Kenny & Nobody	"Whl.h One Shall I	Whl.h One Shall I	Cornella & Adele	Haager & Goodwin
(To fill)	Kenny & Nobody	Jewell Comedy Trio	Marry"	Miller & Rainey	Arthur Young Trio
DAECATUR, ILL.	Kedzle.	Six Musical Spillers	KANSAS CITY, MO.	Great Salvador & Co.	Five Linnettes
First Half	First Half	Kansas City, Mo.	Globe.	Last Half	Last Half
"Around the	Lincoln.	First Half	First Half	King Sauls	Yvonne
Town" (tab.)	First Half	Stock company	Stock company	Lowell & Esther Drew	The La Tours
Last Half	Last Half	Last Half	Last Half	Hickman Bros. & Co.	Knight & Moore
Rouble Sims	Rouble Sims	Von Cello	Stock company	(One to fill)	(One to fill)
Roatino & Shello	"The Earl and the Girls"	Thornton & Corlew	Last Half	SEATTLE, WASH.	WALLA WALLA.
Carson & Williard	Carson & Williard	"Whl.h One Shall I	Whl.h One Shall I	Alhambra.	Liberty.
Royal Tokio Japs	Royal Tokio Japs	Jewell Comedy Trio	Marry"	First Half	First Half
DAVENPORT, IA.	DAVENPORT, IA.	Six Musical Spillers	KANSAS CITY, MO.	Ross & Wise	Smillette Sisters
COLUMBIA.	COLUMBIA.	Kansas City, Mo.	Globe.	Cornella & Adele	Haager & Goodwin
First Half	First Half	First Half	First Half	Miller & Rainey	Arthur Young Trio
Lawton	Lawton	Stock company	Stock company	Great Salvador & Co.	Five Linnettes
"The Debutantes"	"The Debutantes"	Last Half	Last Half	Last Half	Last Half
Tom Brown's Musical	Tom Brown's Musical	Von Cello	Von Cello	King Sauls	Yvonne
Minstrels	Minstrels	Thornton & Corlew	Thornton & Corlew	Lowell & Esther Drew	The La Tours
Last Half	Last Half	"Whl.h One Shall I	"Whl.h One Shall I	Hickman Bros. & Co.	Knight & Moore
Doree's Beaux & Belles	Doree's Beaux & Belles	Jewell Comedy Trio	Marry"	(One to fill)	(One to fill)
Harry B. Lester	Harry B. Lester	Six Musical Spillers	KANSAS CITY, MO.	SEATTLE, WASH.	WATERLOO, IA.
WINDSOR.	WINDSOR.	Kansas City, Mo.	Globe.	Alhambra.	Majestic.
First Half	First Half	First Half	First Half	First Half	First Half
State Four	State Four	Stock company	Stock company	Ross & Wise	"Little Miss Mix-Up"
Chas. J. Carter	Chas. J. Carter	Last Half	Last Half	Cornella & Adele	(tab.)
Dunbar & Turner	Dunbar & Turner	Von Cello	Von Cello	Miller & Rainey	Last Half
Last Half	Last Half	Thornton & Corlew	Thornton & Corlew	Great Salvador & Co.	Clark Sisters
"Prince of To-night"	"Prince of To-night"	"Whl.h One Shall I	"Whl.h One Shall I	Last Half	Joe Bannister & Co.
(Tab.)	(Tab.)	Jewell Comedy Trio	Marry"	Don Taylor	Ethel May & Co.
WILSON.	WILSON.	Six Musical Spillers	KANSAS CITY, MO.	MISSOULA, MONT.	SUPERIOR, WIS.
First Half	First Half	Kansas City, Mo.	Globe.	First Half	People's.
Doree's Beaux & Belles	Doree's Beaux & Belles	Last Half	First Half	First Half	First Half
Lillian Watson	Lillian Watson	Von Cello	Von Cello	Bennington Sisters	Strand.
Cummin & Seham	Cummin & Seham	Thornton & Corlew	Thornton & Corlew	Willings & Jordan	(Full week)
Last Half	Last Half	"Whl.h One Shall I	"Whl.h One Shall I	(One to fill)	Willfred Du Bois
Howard & Ross	Howard & Ross	Jewell Comedy Trio	Marry"	Delmore & Moore	Delmore & Moore
Dale & Boyle	Dale & Boyle	Six Musical Spillers	KANSAS CITY, MO.	Three Loretas	Three Loretas
Francesca Heinrichs	Francesca Heinrichs	Kansas City, Mo.	Globe.	Electrical Venus	Electrical Venus
"The Co-Eds"	"The Co-Eds"	Last Half	First Half	INTERSTATE	INTERSTATE
Bessie's Browning	Bessie's Browning	Von Cello	Stock company	CIRCUIT	CIRCUIT
APPLETON, WIS.	APPLETON, WIS.	Thornton & Corlew	Last Half	AUSTIN, TEX.	AUSTIN, TEX.
Bijou.	Bijou.	"Whl.h One Shall I	Von Cello	Majestic.	Majestic.
First Half	First Half	Jewell Comedy Trio	Thornton & Corlew	Rex's Comedy Circus	Rex's Comedy Circus
John Geiger	John Geiger	Six Musical Spillers	Kansas City, Mo.	Hans Hanke	Hans Hanke
Lulu Coates &	Lulu Coates &	Kansas City, Mo.	Globe.	Mme. Sumiko & Girls	Mme. Sumiko & Girls
Crackerjacks	Crackerjacks	Last Half	First Half	Gerard & Clark	Gerard & Clark
Last Half	Last Half	Vernie Kaufman	Stock company	Genovieve Cliff & Co.	Genovieve Cliff & Co.
Rose & Severns	Rose & Severns	Bolger Bros.	Last Half	Lew Dockstader	Lew Dockstader
Kelso Bros.	Kelso Bros.	"When We Grow Up"	Von Cello	Orville Stamm	Orville Stamm
ALTON, ILL.	ALTON, ILL.	Thos. Potter Dunn	Thornton & Corlew	DALLAS, TEX.	DALLAS, TEX.
Hippodrome.	Hippodrome.	Paul Kleist	"Whl.h One Shall I	Majestic.	Majestic.
First Half	First Half	DULUTH, MINN.	Jewell Comedy Trio	Rouble Sims	Garcinetti Bros.
Frank Gabby	Frank Gabby	Conrad & Conrad	Six Musical Spillers	Roatino & Shello	Lewis & McCarthy
Follis Sisters & Le Roy	Follis Sisters & Le Roy	"When We Grow Up"	Kansas City, Mo.	"The Co-Eds"	Guatemala Band
Last Half	Last Half	Kenny & Perry	Globe.	Kenny & Hollis	The Connells
Convars & Witt	Convars & Witt	Stuart Barnes	First Half	(One to fill)	Wilson & Lenore
Rawson & Claire	Rawson & Claire	Those French Girls	Stock company	Last Half	Walter C. Kelly
BRANDON, CAN.	BRANDON, CAN.	Last Half	Last Half	Charley, Fatty & Mabel	Shivoanni Troupe
Fiddis & Swain	Fiddis & Swain	Three Lilliputs	Von Cello	DALLAS, TEX.	DALLAS, TEX.
Marguerite Illis & Co.	Marguerite Illis & Co.	Hazel Kirke Trio	Thornton & Corlew	Jefferson.	Jefferson.
These Arleys	These Arleys	Great Howard	"Whl.h One Shall I	First Half	First Half
BUTTE, MONT.	BUTTE, MONT.	Heath & Perry	Jewell Comedy Trio	Tinn & Finn	Bill Dooley
First Half	First Half	Stuart Barnes	Six Musical Spillers	Jarvis & Harrison	Turnips
Kenny & La France	Kenny & La France	Those French Girls	Kansas City, Mo.	Charley, Fatty & Mabel	Murray K. Hill
Frank Colby & Co.	Frank Colby & Co.	Last Half	Last Half	Last Half	Last Half
Davis & Walker	Davis & Walker	Von Cello	Von Cello	Morton Bros.	Three Amoros
Three Imperial Japs	Three Imperial Japs	Thornton & Corlew	Thornton & Corlew	Smith & Farmer	O'Mearas
Last Half	Last Half	"Whl.h One Shall I	"Whl.h One Shall I	(One to fill)	Burke & Burke
Wayne & Marshall	Wayne & Marshall	Jewell Comedy Trio	Mary"	PEORIA, ILL.	FT. WORTH, TEX.
Seymour & Dupree	Seymour & Dupree	Six Musical Spillers	Kansas City, Mo.	Orpheum.	Majestic.
Dontts	Dontts	Kansas City, Mo.	Globe.	First Half	Kartelli
Five Foolish Fellows	Five Foolish Fellows	Last Half	First Half	Claudius & Scarlet	The Crisps
BLOOMINGTON, ILL.	BLOOMINGTON, ILL.	Von Cello	Von Cello	Fay, Two Coleys & Fay	Fay, Two Coleys & Fay
Majestic.	Majestic.	Thornton & Corlew	Thornton & Corlew	Hermine Sheen & Co.	Hermine Sheen & Co.
First Half	First Half	"Whl.h One Shall I	"Whl.h One Shall I	Nellie V. Nichols	Nellie V. Nichols
"This Way Ladies"	"This Way Ladies"	I Marry?"	I Marry?"	Karl Emmy's Pets	Karl Emmy's Pets
(tab.)	(tab.)	Jewell Comedy Trio	Jewell Comedy Trio	SIOUX CITY, IA.	HOUSTON, TEX.
Royal Gascolines	Royal Gascolines	Six Musical Spillers	Six Musical Spillers	Orpheum.	Majestic.
Fisher & Rockaway	Fisher & Rockaway	Kansas City, Mo.	Kansas City, Mo.	First Half	Clown Seal
Six Harvards	Six Harvards	Last Half	Last Half	Symphonie Sextette	Elaine Fay Trio
Thos. Potter Dunn	Thos. Potter Dunn	Von Cello	Von Cello	Heath & Perry	Harry Holman
(One to fill)	(One to fill)	Thornton & Corlew	Thornton & Corlew	Three Bartos	Mae Ayer
CLINTON, IA.	CLINTON, IA.	"Whl.h One Shall I	"Whl.h One Shall I	(One to fill)	Emma Carus
Orpheum.	Orpheum.	I Marry?"	I Marry?"	Last Half	Rooney & Bent
First Half	First Half	Jewell Comedy Trio	Jewell Comedy Trio	Harmony Trio	Dudley Trio
Grace & Ernie Forrest	Grace & Ernie Forrest	Six Musical Spillers	Six Musical Spillers	Bixley & Lerner	LEAVENWORTH.
Allen's Cheyenne	Allen's Cheyenne	Kansas City, Mo.	Kansas City, Mo.	Eva Taylor & Co.	Majestic.
Minstrels	Minstrels	Last Half	Last Half	Kurtis' Roosters	Tom & Edith Almond
Two to fill	Two to fill	Von Cello	Von Cello	(One to fill)	Mr. & Mrs. Allison
Last Half	Last Half	Thornton & Corlew	Thornton & Corlew	ST. PAUL, MINN.	Lauria Ordway
McGoods & Tate	McGoods & Tate	"Between Trains"	"Between Trains"	Princess.	Huling's Seals

(See page 28.)

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## CHICAGO VAUDEVILLE.

Feb. 28.

## PALACE.

In seventh place, Helene Lackaye's "Overtones" proved best dramatic bit seen in many moons. This wonderful little act could easily be developed into a full time play that would compare favorably with type plays like "Experience." The struggle between superficial and real selves of cultured women held audience spellbound.

Sansone and Delilah opened with interesting gymnastic juggling.

Horace Wright and Rene Dietrich showed splendid voices, Horace singing "Shores of Italy" and "Daughter of Mother Machree" alone, rounding up with "My Mother's Rosary." They sang the "Molly, Dear" duet, and Hawaiian beach song.

"Petticoats," a sketch showing what happened when a girl induced a young doctor to propose, again held audience's interest. Grace Dunbar Nile and her company are getting many laughs.

Harry and Emma Sharrocks, a novel mind reading act, more than held its spot.

Eddie Foy and Family got a tremendous reception, as usual, the smallest Foy scoring the biggest hit. They got big hands, retaining most of the songs used last season, also sticking to old gags, though method of introducing family by phone is somewhat different. They got as many encores as they cared to take.

Nina Payne and Joe Niemeyer's singing act scored the same big hits as when first seen in Chicago some weeks ago.

Laurie and Bronson followed "overtones," their "kid" comedy proving immense. They sang "Crazy Over You."

The Caninos finished with their well known dancing act.

Caspar.

## MAJESTIC.

Alexander Carr and company stopped the show with comedy dramatic act, "April Showers."

Delton Mareenna and Delton, hand balancers, proved a great starter.

Thuner and Madison, in comedy singing and talkin, did nicely.

Lady Sen Mei, Chinese prima donna, sang "Little Bit of Heaven" and "Good-Bye, Good Luck, God Bless You," showing neat wardrobe and fine appearance.

Avon Comedy Four sang "There's a Broken Heart for Every Light on Broadway," "Slam" and "Cider Time." Their comedy went good.

Adelaide and Hughes, assisted by Edward Davis, offered a beautiful dancing act and received big applause.

Diamond and Brennan sang "World Goes Round," "Midnight Cakewalk Ball," with good comedy and talk, put over in snappy fashion.

Willie Weston followed Alexander Carr in character songs.

"Curse on Sisters" made good closing act. Block.

## McVICKER'S.

Nell McKinley, who is headlined, stopped the show with his nonsense. He sang "Let the Ladies Have Them," "Cider Time," assisted by plant in box, and took encore. "Lawful Wife" was a big scream.

Dele and Orma, in comedy singing and talkin, used "Every Heart on Broadway," "Everybody Loves My Girl" and "Old Home Town of Mine." They have good comedy lines and their work is full of ginger.

Ross Bros., in a gymnastic act, were entertaining.

O'Neill and Gallagher, with lively chatter and songs, made good impression. They sang "Good Old Days Back Home," and used special scenery of interior of hotel. "Orange Blossom Time in Love Land" went big. They are also good dancers. "Ships That Pass in the Night" proved interesting.

Green and Phillips introduced moving pictures, showing Wolfe Gilbert writing songs. Green, in good voice, sang "Sweet Adair," "I Love You, That's One Thing I Know." He makes neat appearance and puts the songs over.

Weber's Melodyphiliens played themselves into favor with ease.

Block.

## WINDSOR.

Marco Six gave the bill a jumping start with Russian dancing.

Dale and Weber, two girls, double violin and singing, did immense.

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Weir and Mack, comedy dramatic sketch, entertained throughout.

Spencer and Williams were a big hit with comedy singing and talking.

"School Days" closed, doing nicely. Block.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "The Birth of a Nation" remains until March 4. "Potash and Perlmutter" 6-11.

TECK (Meiss Shubert, mgr.)—Eva Tanguay, in "The Girl Who Smiles" 2-4. Ralph Herz, in "Buggles of Red Gap," 6-11.

SHEA (M. Shea, mgr.)—Bill 28-March 4: Sam Bernard, Lohse and Sterling, Blossom Seeley, Caines Brothers, Ollie Young and April, Robert Everest and company, Little Stranger.

OLYMPIC (Bruce Fowler, mgr.)—Menlo Moore's "The Dress Rehearsal," with Sam Mitchell, Charles Larmer and others, attraction week of 28.

LYRIC (H. B. Franklin, mgr.)—Week of 28: Viola Duval, Busch and Shapiro, Smiling Smiles, Fred Amherst, Cecil, Eldred and Carr, Kraft and Gros, Margaret Hanley and company.

GAYETY (C. T. Taylor, mgr.)—Twentieth Century Mads week of 28. Million Dollar Dolls follow.

GARDEN (W. F. Graham, mgr.)—Night Owls 28 and week. Follies of the Hour next.

MAJESTIC (J. Laughlin, mgr.)—Gus Hill's "Boy Scouts" week of 28.

ACADEMY (Jules Michaels, mgr.)—Week of 28: Jack Rose, All's Arabs, Deana Cooper and company, Mile Hardin, Radley and Stein.

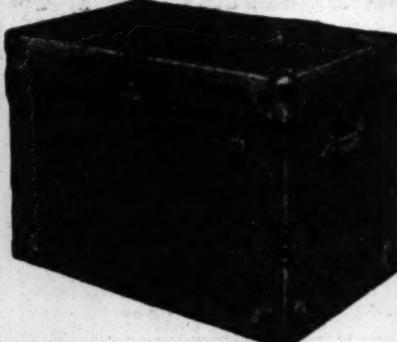
San Diego, Cal.—Isis (Dodge & Hayward, mgrs.) bookings for the rest of the season are uncertain. It is probable that pictures will be shown.

SPRECKELS (Walter C. Smith, mgr.)—Hippodrome audieville.

EMPEROR (Mrs. Geo. Trowbridge Hackley, mgr.)—Permanent Players Stock, in "Baby Mine," week of Feb. 28.

SAVOY (Scott A. Palmer, mgr.)—Bill week of Feb. 28: Roberts, Stuart and Roberts, Lewis, Belmont and Lewis, Ray Lawrence, Havemann's animals, and Neuman Trio.

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Dan Sherman  
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Williams & Segal  
Fischel's Tyroleans  
Watson & Flynn  
Last Half  
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Gene & Katherine King  
Gardiner Trio  
Husford & Chain  
Horch Bros.

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King & Harvey  
Willis Solar  
Bottomley Troupe  
**TOPKA, KAN.**

Novelty.  
First Half  
Almonds

Mr. & Mrs. Allison  
Laurie Ordway  
Huling's Seals  
Last Half  
Williams & Segal  
Bevan & Flint  
Fischel's Tyroleans  
Watson & Flynn

**WICHITA, KAN.**

Princess.  
First Half  
Lalla Selbini & Co.  
Bottomley Troupe  
Lewis & Norton  
Willie Solar  
King & Harvey

Last Half  
Tom & Edith Almond  
Laurie Ordway  
Mr. & Mrs. Allison  
Stewart & Donahue  
Huling's Seals

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John T. Doyle & Co.  
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Courtney Sisters  
The Phantoms  
Bossini  
E. J. Moore  
Princess Minstrel Misses

Star.  
First Half  
Delton, Mareena  
& Delton

Melroy Sisters  
Dave Rafael & Co.  
Lester & Dolly  
Kerslake's Pigs  
(One to fill)

Last Half  
De Bourge Sisters  
Willing, Bently  
& Willing  
"At Ocean Beach"  
(Three to fill)

Plaza.  
First Half  
Howard & De Loras

Home Folks  
(One to fill)

Last Half  
Lester & Dolly  
Melroy Sisters  
Kerslake's Pigs

**MILWAUKEE, WIS.**

Crystal.  
Frances Dyer  
De Lee & Orma  
Four Xylophones  
Knapp & Cornalla  
(One to fill)

Orpheum.  
Jeanette Adler & Girls  
Mole, Jesta & Mole  
(Two to fill)

**MARION, IND.**

Royal Grand.  
First Half  
Fox & Evans  
(One to fill)

Last Half  
Wilson & Schneider  
Howard & De Loras

**BROOKLYN, N. Y.**

Teller's Shubert (Leo. C. Teller & H. S. Ascher, mgrs.) "Hobson's Choice" week of Feb. 28, "The Weavers" next week.

MAJESTIC (J. R. Pierce, mgr.)—The Calburn Opera Co. (stock) opened here 28, in "The Red Widow." Week of March 6, "The Firefly," "The Spring Maid" follows.

MONTAUK (Louis Werba, mgr.)—"Daddy Long Legs" week of Feb. 28, "Some Baby" next.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—E. M. Newman March 1, Mme. Schumann-Heink 10, Aborn Grand Opera Co. 20.

OPHEUM (F. A. Girard, mgr.)—Bill week of 28: Lillian Russell, Mack, Wilker and company, Morrissey and Hackett, Moscovici Bros., Harry Lester Mason, Big City Four, Cartilage and Homer, Three Ankers, and Togar and Geneva.

PROSPECT (Wm. Massand, mgr.)—Bill week of 28: Sam and Kitty Morton, Valerle Berger, William Morris, William Oakland and company, Lloyd and Britt, Briere and King, Five Cantons, Eckhardt and Parker, and Aerial Macks.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 28: McIntyre and Heath, Wm. Gaxton and company, Chung Hwa Four, Merrill and Otto, Marguerite Farrell, Six American Dancers, Five Statues, Foley and O'Neil, and Longhlin's dogs.

GRAND OPERA HOUSE (Lew Parker, mgr.)—The Grand Opera House Stock Co. presents "Outcast" week of 28.

EMPIRE (J. H. Curtin, mgr.)—Watson's Beef Trust week of 28. The Liberty Girls next.

CASINO (Chris. Daniels, mgr.)—The Bon Bons week of 28. The Gypsy Maids next.

FLATSBUSH (James T. Dolan, mgr.)—Bill week of 28: Bert Fitzgibbon, Beaumont and Arnold, Wm. and Margaret Cutty, Samayoa, Lloyd and Whitehouse, Harris and Marion, Hill and Sylviani, Julia Blanc and company.

GAYETY (Louis Kreig, mgr.)—The Big Review of 1916 week of 28. The High Life Girls next.

STAR (M. J. Joyce, mgr.)—Beauty, Youth and Folly week of 28.

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 Lyric, Cincinnati, 6-11.  
**Arllis, George**—National, Washington, 28-March 4.  
 "Alone at Last" (The Shuberts mgrs.)—Shubert, New York, indef.  
 "Around the Map" (Klaw & Erlanger, mgrs.)—Colonial, Boston, 28-March 4.  
**Barrymore, Ethel** (Chas. Frohman, Inc., mgrs.)—National, Washington, March 6-11.  
 "Blue Paradise, The" (The Shuberts, mgrs.)—Casino, New York, indef.  
**Boomerang, The** (David Belasco, mgr.)—Belasco, New York, indef.  
 "Bringing Up Father" Gus Hill's (Griff Williams, mgr.)—Owensboro, Ky., March 1, Henderson 2, Washington 3, Vincennes, Ind., 4, W. Baden 5, Linton 6, Bloomington, Ill., 7, Bedford 8, Seymour 9, Columbus 10, Greensburg 11.  
**Chaterton, Ruth**, & Henry Miller—Hollis, Boston, indef.  
**Cifford, Billy** "Single," Co.—Anderson, S. C., March 1, Piedmont 2.  
 "Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.  
 "Cinderella Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.  
 "Cohan Revue of 1916"—Astor, New York, indef.  
 Ditzichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.  
**Drew, John** (Chas. Frohman, Inc., mgrs.)—Omaha March 1, Des Moines, Ia., 2, Cedar Rapids 3, Davenport 4, Powers', Chicago, 6-18.  
 "Daddy Long Legs"—Montauk, Bkln., 28-March 4, Standard, New York, 6-11.  
**Eltzing, Julian** (A. H. Woods, mgr.)—Toledo, O., 2-4, Cleveland 6-11.  
 "Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Springfield, Mass., 28-March 4, Bronx O. H., New York, 6-11.  
 "Eternal Magdalene, The" (Florence Roberts) (Selwyn & Co., mgrs.)—Kansas City, Mo., 27-March 4.  
 "Experience" (Wm. Elliott, mgr.)—New Haven, Conn., March 6-8.  
 "Everywoman" (Henry W. Savage, mgr.)—Galveston, Tex., March 1, 2, Beaumont 3, Houston 4-6, Victoria 7, San Antonio 8, 9, Austin 10, 11.  
**Fiske, Mrs. (Corey, Williams, Ritter, Inc., mgrs.)**—Gailey, New York, indef.  
**Ferguson, Elsie** (Chas. Frohman, Inc., mgrs.)—New Amsterdam, New York, 28-March 11.  
**Faversham, Wm.** (Leonard L. Gallagher, mgr.)—Cleveland 28-March 4.  
**Forbes-Robertson**—Nashville, Tenn., March 1, Louisville, Ky., 2-4, Lexington 6, 7, Evansville, Ind., 8, Terre Haute 9, Bloomington 10, Ft. Wayne 11.  
**Famous Bostonians** (B. E. Lang, mgr.)—Fergus Falls, Minn., March 1, Wahpeton 2, Fargo, N. Dak., 3, 4.  
 "Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.  
 "Follows of 1915" (F. Ziegfeld, mgr.)—Forrest, Phila., 28-March 4.  
 " Fool There Was, A" —Lyceum, Pittsburgh, 28-March 4.  
 "Greatest Nation, The" (Wm. Elliott, mgr.)—Booth, New York, 28, indef.  
 "Garden of Allah"—San Antonio, Tex., March 1-4, Temple 8, Waco 9.  
**Hilliard, Robert** (Wm. M. Gray, mgr.)—Maxine Elliott's, New York, indef.  
**Hodge, Wm.**—Majestic, Boston, 28-March 4.  
 "House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.  
 "Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Harris, New York, indef.  
 "Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.  
 "Hobson's Choice" (F. Ray Comstock, mgr.)—Shubert, Bkln., 28-March 4.  
 His Majesty Bunker Bean"—Cort, Chicago, indef.  
 "Heart of Wetona" (Frohman-Belasco, mgrs.)—Lyceum, New York, 29, indef.  
 "Henpecked Henry" Northern Co. (Halton Powell, Inc., mgrs.)—Toronto, Ont., Can., 28-March 4.  
 "Henpecked Henry" Southern Co. (Halton Powell, Inc., mgrs.)—St. Louis 27-March 4.  
 "Human Soul, The" (J. A. Schwenk, mgr.)—Salt Lake City, U., 28-March 4, Portland, Ore., 6-8, Astoria 9, Sacramento, Cal., 10, 11.  
 "It Pays to Advertise" (Cohan & Harris, mgrs.)—Wilbur, Boston, indef.  
 "Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.  
 "Justice"—New Haven, Conn., March 2-4, Academy, Baltimore, 6-11.  
 "King of Nowhere"—New Haven, Conn., 29-March 1.  
 "Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.  
**Lauder, Harry** (Wm. Morris, mgr.)—Youngstown, O., March 1, Wheeling, W. Va., 2, Canton, O., 3, Zanesville 4, Columbus 6, Fairmount, W. Va., 7.  
 "Little Miss Susan" (Alton & Estherman, mgrs.)—Louisville, Ky., March 1, Campbellburg 2, Worthville 3, Sparta 4, Walton 6, Georgetown 7, Nicholasville 8, Somerset 9, Herriman, Tenn., 10, Dayton 11.  
 "Lilac Dom'no, The"—Albany, N. Y., March 3, 4.  
 "Law of the Land, The"—Lexington, New York, 28-March 4.  
 "Little Girl in a Big City, A"—Princess, St. Louis, 27-March 4.  
**Metropolitan Opera Co.**—Metropolitan, New York, indef.  
 Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.  
 Mann, Louis—Lyric, Cincinnati, 28-March 4, Belasco, Washington, 6-11.

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 Thurston (Jack Jones, mgr.)—Wilmington, Del., 28-March 4, Walnut, Phila., 6-11.  
 "Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.  
 "Treasure Island," Special Co. (Chas. Hopkins, mgr.)—Academy, Baltimore, 28-March 4.  
 "Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Garrison, Phila., 28-March 4.  
 "Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Grand, Cincinnati, 28-March 4.  
 "Town Topics"—Shubert, St. Louis, 27-March 4, Chicago, Chicago, 5, indef.  
 "Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Angola, Ind., March 1, La Grange 2, Kendalville 3, Coldwater, Mich., 4, Adrian 6, Tecumseh 8, Charlotte 10, Saginaw 11, 12.  
 "Unchastened Woman, The" (Oliver Morosco, mgr.)—Thirty-ninth Street, New York, indef.  
 "Under Fire" (Selwyn & Co., mgrs.)—Hartford, Conn., 28-March 4, Albany, N. Y., 6-11.  
 "Uncle Tom's Cabin," Kibble's (A. T. Ackerman, mgr.)—Willsport, Pa., March 2, Sunbury 3, York 4, Lancaster 6, 7, Hagerstown, Md., 8, Pottstown, Pa., 9, Reading 10, Easton 11.  
 "Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Geneva, N. Y., March 4, Albion 6, Batavia 7, Dunkirk 8, Ashtabula, O., 9, Canton 10, 11.  
 "Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.  
 Washington Sq. Players—Bandbox, New York, indef.  
 Warfield, David—Powers', Chicago, 28-March 4.  
 Wilson, Al. H. (Sidney R. Ellis, mgr.)—Victoria, Chicago, 27-March 4.  
 "Weavers, The" (Modern Stage Co., mgrs.)—Newark, N. J., 28-March 4, Shubert, Bkln., 6-11.  
 "World of Pleasure, A"—Indianapolis 7, 8.  
 "When Dreams Come True," Western Co. (Courtis & Tennis, mgrs.)—Detroit, Mich., 27-March 4, Monroe 5, Pt. Huron 6, Stratford, Ont., Can., 7, St. Thomas 8, London 9, Galt 10, Brantford 11.  
 "Yellow Jacket" (Mr. & Mrs. Coburn)—Minneapolis March 2-4.  
 "Young America" (Cohan & Harris, mgrs.)—Olympic, St. Louis, 27-March 4, Grand, Cincinnati, 6-11.  
**BANDS AND ORCHESTRAS.**  
 Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.  
 Sousa's Band—Hipp., New York, indef.  
 Tinker's Orchestra & Concert Co.—Greenwich, N. Y., 28-March 4, Shelburne Falls, Mass., 6, Northampton 7.  
**BURLESQUE SHOWS.**  
 (See Burlesque Page.)  
**MISCELLANEOUS.**  
 Ka Dell Kritchfield Vaud. Show (J. S. Kritchfield, mgr.)—Biloxi, Miss., 28-March 4, Gulfport 6-11.  
 Lucy, Thos. Elmore—Tremont City, O., March 1, Urbana 2, N. Hampton 3, Kirkland, Ill., 6, La Crosse 7, Livonia, Mo., 10.  
 Lauran Co.—Canton, O., March 1.  
 McGinley, Bob & Eva—Oakland, Cal., indef.  
 Powers (Frank J. Powers, mgr.)—Jacksonville, Fla., 28-March 4, Tampa 6-11.  
 Richards (A. R. Ennes, mgr.)—Defiance, O., March 2-4, Bellevue 6-8, Upper Sandusky 9-11.  
 Smith, Mysterious—Homestead, Ia., March 1, Davis City 2, Corrydon 3, Melcher 4, Cambridge 6, Scranton 7, Carnarvon 8, Scholler 9, Holstein 10, Castorla 11.  
**COMPANIES IN TABLOID PLAYS.**  
 "Around Town"—Logansport, Ind., March 2-4.  
 Colonial M. C. Co.—Logansport, Ind., 28-March 4.  
 Enterprise Stock (Norman Hillyard, mgr.)—Chicago, indef.  
 Empire Girls (Fred Siddle, mgr.)—Blossburg, Pa., 28-March 4, Newark, N. J., 6-11.  
 Junior Revue of 1916 (Woods Amuse. Co., mgrs.)—Avenue, Chicago, March 2-5.  
 Loring Musical Revue—Fall River, Mass., March 12.  
 Melody Maids (Fred Webster, mgr.)—Ada, Okla., 28-March 4.  
 Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.  
 Slauson & Tyson's Premier Girls—Camden, N. J., indef.  
 Southern Belles M. C. Co.—Coffeyville, Kan., 28-March 4.  
 Southern Sunflowers (L. L. White, mgr.)—McAlester, Okla., 28-March 4.  
 Tabarin Girls (Dave Newman, mgr.)—Birmingham, Ala., 28-March 4.  
**MINSTRELS.**  
 De Rue Bros.—Cadiz, O., March 1, Bowerstown 2, New Phila., 3, Newcomerstown 4, Cochecton 6, Barnesville 7, Caldwell 8, Dresden 9, Cornwall 10, Zanesville 11.

# "I'M GOING TO HIT THE TRAIL"

BY J. BRANDON - WALSH & ERNIE ERDMAN.

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CHICAGO

NO USE IN MY RAVING ABOUT IT.  
SEEING AND HEARING IS BELIEVING  
YOU'LL LIKE IT - NO DOUBT ABOUT IT.  
ORCHESTRATION IN YOUR KEY READY FOR YOU.

Field's, Al. G.—Anniston, Ala., March 1, Huntsville 2, Columbia, Tenn., 3, New Decatur, Ala., 4, Hot Springs, Ark., 5, 6, Ft. Smith 7, Muskogee, Okla., 8, McAlester 9, Okla., City 10-12, O'Brien's, Neil (O. F. Hodge, mgr.)—Lewiston, Me., March 1, Laconia, N. H., 2, Manchester 3, Portland, Me., 4, Lowell, Mass., 6, Nashua, N. H., 7, Pittsfield, Mass., 9, Greenfield 10, Hoosic Falls, N. Y., 11.

**CARNIVAL.**  
Great American Shows—Hattiesburg, Miss., 26-March 4, Laurel 6-11.

## STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.

Avenue Players—Detroit, indef.

Arvine, George, Stock—American, Phila., indef.

Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.

Angell's Comedians (Billie O. Angelo, mgr.)—Post, Tex., 28-March 4, Roscoe 6-11.

Auditorium Players—Auditorium, Baltimore, indef.

Broadway Players—Oxen, U., indef.

Kahnbridge Players—Minneapolis, indef.

Erynn, Marguerite, Stock—McKeesport, Pa., indef.

Baker Quality Stock—Rochester, N. Y., indef.

Farrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.

Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.

Brownlow-Stock Stock—Newark, N. J., indef.

Burnison, Clayton, Players—Dixie, Manayunk, Phila., indef.

Boyer, Nancy, Stock (Henry Testa, mgr.)—Bay City, Mich., March 2-4.

Bunting, Emma, Stock—Memphis, Tenn., 28-March 4.

Craig Stock—Castle Sq., Boston, indef.

Craig, Ben, Players—Shawmut, Boston (first half), indef.

Calburn Opera Stock—Majestic, Bkln., 28, indef.

Carter, Russ, Comedians—Jewell, Kan., 2-4.

Cornel-Price Players—Herrin, Ill., 2-4, Mt. Vernon 6-18.

Carroll Comedy Co. (Ion Carroll, mgr.)—Lancaster, O., indef.

Chicago Stock—Glens Falls, N. Y., 28-March 4.

Denham Stock—Denver, indef.

Dubinsky Bros. Stock—Kansas City, Mo., indef.

Davis Stock—G. O. H., Pittsburgh, indef.

Driscoll, Geo., Players—Montreal, Can., indef.

Dougherty Stock (Jim Dougherty, mgr.)—Ottumwa, Ia., 28-March 8, Winfield 9-11.

Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.

Emerson Players—Lowell, Mass., indef.

Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.

Elsmere Stock—Elsmere, Bronx, N. Y., indef.

Empire Theatre Stock—Empire, Pittsburgh, indef.

Forsberg Players—Lancaster, Pa., indef.

Fisher, Ernest, Stock—St. Paul, indef.

Fowler, Maybelle, Stock—Ypsilanti, Mich., 28-March 4.

Grace George Stock—Playhouse, New York, indef.

Grand Opera House Players—G. O. H., Bkln., indef.

Grand Stock—Toronto, Can., indef.

German Stock—German, Cincinnati, indef.

Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.

Glaser, Vaughan, Stock—Cleveland, indef.

Hyperion Players—New Haven Conn., indef.

Hudson Players—Union Hill, N. J., indef.

Horne Stock—Erie, Pa., indef.

Hamilton Stock—Gloversville, N. Y., indef.

Jefferson Players—Portland, Me., March 6, indef.

Keith Stock—Bronx, New York, indef.

Knickerbocker Stock—Knickerbocker, Phila., indef.

Keyes, Chet, Players—Zanesville, O., indef.

Lytell-Vaughan Stock—San Francisco, indef.

Longacre Stock—Bridgehampton, L. I., N. Y., indef.

Lewiston Players—Lewiston, Me., indef.

Lowe-Adair Stock—Steubenville, O., indef.

Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Montgomery, Ala., indef.

Little Playhouse Stock—Mt. Vernon, N. Y., indef.

Moroso Stock—Los Angeles, indef.

Malloy-Corinne Players—Toronto, Can., indef.

Mozart Players—Elmira, N. Y., indef.

McWatters, Webb & Co.—Terre Haute, Ind., indef.

Melville's Comedians—Little Rock, Ark., indef.

Murphy, Eugene J., Stock—Augusta, Ga., until April 15.

Maxwell Stock Co. (C. M. Maxwell, mgr.)—Salem, W. Va., 28-March 4.

Marks, Ernie, Stock—Welland, Ont., Can., 27-March 4.

MacLean's Players—Chatham, Ont., Can., 28-March 4.

North Bros. Stock—Omaha, Neb., indef.

Northampton Players—Northampton, Mass., indef.

Nestell Players—Hutchinson, Kan., indef.

National Stock—National, Chicago, indef.

Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.

Oliver Players (Ed. Williams, mgr.)—Topeka, Kan., indef.

Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.

Poll Players—Poll's, Washington, indef.

Poll Players—Scranton, Pa., indef.

Poll Players—Hartford, Conn., indef.

Park Theatre Stock Co.—St. Louis, indef.

Palace Players—Manchester, N. H., indef.

Pabst Stock—Pabst, Milwaukee, indef.

Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.

Robbins, Clint & Bessie, Stock (Clint A. Robbins, mgr.)—Cambria, Wyo., March 1, Newcastle 2, Crawford, Neb., 3, 4, Rushville 6, Gordon 7, 8, Valentine 9, 10, Long Pine 11, 12.

Rogers Harry, M. C. Co.—Greensboro, N. C., 28-March 4.

Shubert Stock—Milwaukee, indef.

Strand Theatre Stock—Cedar Rapids, Ia., indef.

Shenandoah Stock—Shenandoah, St. Louis, indef.

Stand-Arcade Stock—Toledo, O., indef.

Sherman & Usher Stock—Moose Jaw, Can., indef.

San Diego Permanent Players—San Diego, Cal., indef.

Shannon, Harry, Dram. Co.—Wilmington, O., 28-March 4.

St. Claire, Norene, Stock—St. Petersburg, Fla., 28-March 4.

Union Hill Players—Union Hill, N. J., indef.

Urban Stock—Bucksport, Me., 28-March 4.

Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., until April 30.

Wallace, Chester, Players—Oak Park, Ill., indef.

Wallace, Morgan, Players—Peoria, Ill., indef.

Whitney, Lou, Players—Anderson, Ind., indef.

Wigwam Stock—San Francisco, indef.

Wight Theatre Co. (Hillard Wight, mgr.)—Audubon, Ia., 28-March 4, Harlan 6-11.

Wesselman-Wood Stock (Billy Young, mgr.)—Humphrey, Neb., 28-March 1.

Yonkers Stock Players—Yonkers, N. Y., indef.

**LYRIC** (Barton & Olsen, mgrs.)—Bill 28-March 1: Rhoda and Crampton, Prince and Deerle, Jewell Comedy Trio, Phil La Toska, Nurse and Eldrid. For 2-4: Kerna and Hollis, Agnes Kayne, Gardner's Maniacs, Dorothy Herman, Hanlon, Dean and Hanlon.

**MJESTIC** (G. E. Black, mgr.)—Monte Carlo Girls week of 28.

**COLUMBIA** (Sam Davis, mgr.)—The Nifty Malds week of 28.

**PORTLAND**, Me.—Jefferson (George L. Appleby, mgr.) "It Pays to Advertise" Feb., 28-March 1, Nell O'Brien's Minstrels, the Jefferson Players, headed by Jessie Glendinning and James Crane, open the permanent stock season, 6.

**KEITH'S** (Harry E. Smith, mgr.)—Bill week of 28: Lynn Overman and company, Albert G. Cutler, Chief Caupolican, Erford's Sensation, Lucas and Lucille, Rice and Francis, Rose Schmett and Brother, and pictures.

**NEW PORTLAND** (James W. Greely, mgr.)—Bill 28-March 1: Choy Ling Hee Troupe, Elimina, Walsh and Mayo, Ziska and company, and Hoosier Trio. Bill 2-4: Anderson and Evans, Old Homestead Four, Booth and Valerio, and Crane and Timkins.

**GREELY'S** (C. W. MacKinnon, mgr.)—The Winsome Winning Widows, with Joe Taylor, present musical comedy week of 28.

**SPRINGFIELD, MASS.**—Court Square (D. O. Gilmore, mgr.) "Fighting in France" (pictures) Feb. 28-March 1. "The Treasure Chest" (local talents), 2-4.

**POLI'S PALACE** (Gordon Wright, mgr.)—Bill 28-March 1: Skater's Bijou, Walters and Walters, Kay, Bush and Robinson, Helen Davis, Wilson and Wilson, Billy Bouncer and company. For 2-4: Prince and Avis, Marshall and Tribble, Gossine and Gossett, Gonine and Livesey, James J. Corbett, Romano and Frank and company.

**GILMORE** (Robt. J. McDonald, mgr.)—French Models week of 28.

**NEW ORLEANS, LA.**—Tulane (T. C. Campbell, mgr.) "Sarl" week of Feb. 27, to be followed by "The Lie."

**OPHEUM** (Arthur B. White, mgr.)—Bill week of 28: Carolina White, Maze King and Ted Doner, Lew Hawkins, Jim Cook and Jack Lorenz, Henry G. Rudolf, Gardiner Trio, and Laura Nelson Hall and company.

**DAUPHINE** (Lew Rose, mgr.)—Stock burlesque.

**LOS ANGELES, CAL.**—Mason Opera House, week of Feb. 28, "Mutt and Jeff in College."

**MOROSCO**.—Week of 28, "Believe Me, Xantippe," with Moroso Stock Co.

**BURBANK**.—The Boston Grand Opera Co. and the Pavlowa Russian Ballet will be here week of March 6 for eight performances.

**OPHEUM**.—Bill week of Feb. 28: Metropolitan Girls, Joseph Howard, Frank Fogarty, Eddie Cantor and Al. Lee, Emmett Devoy and company, Marie Bishop, Mang and Snyder, and Chick Sales.

**PANTAGES**.—Bill week of 28: Alf. Golding, "Mexico," O'Neal and Walmesley, Hugo B. Koch and company, and Peggy Breman and Brother.

## THE CLIPPER

### RED BOOK

#### AND DATE BOOK

For Season 1915-1916

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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## WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations.

Aulger Bros.	Missouri Valley, Ia.
Allen, Tom W. Shows	Pekin, Ill.
Barnum & Bailey	Bridgeport, Conn.
Barnes, Al. G.	Venice, Cal.
Bailey, Mollie, Great R. R. Shows	1215 Oak St., Houston, Tex.
Barkoot Carnival Co.	Knoxville, Tenn.
Backman's Animal Shows	
Box 187, Texarkana, Tex.	
Barlow, Ed. P.	South Milwaukee, Ind.
Bayne, J. T.	Altus, Okla.
Pombeur Bros.	Buffalo, Okla.
Brown Family	Anderson, Ind.
Buckskin Ben Wild West	Cambridge, Ind.
Broncho John's Wild West	Valparaiso, Ind.
Brown's United Shows	717 So. Beach St., Syracuse, N. Y.
Braden, C. A.	Natchez, Miss.
Erown's, Ed., Overland Shows	Bath, Me.
Prundage, S. W. Shows	Leavenworth, Kan.
Billie Broughton's Overland Shows	Amelia, Ind.
Burk's R. K. Shows	Panhandle St. and Col. Ave., Denver, Colo.
Buckskin Jim Velloquette Wild West	Albia, Ia.
Brown's Combined	Little Rock, Ark.
Carlin Bros.' New Modern Shows	Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's	Sparta, Ky.
Clark Bros.	Atoka, Okla.
Cancle Bros.' Shows	Latrobe, Pa.
Clark's United Shows	Alexandria, La.
Coulter, W. H.	Albany, Mo.
Collins, F. T. Wagon Shows	Stennett, Ia.
Cooley & Thom.	Pt. Pleasant, W. Va.
Carlisle's Wild West	South Cairo, N. Y.
Carter, John	Wheeler, Wis.
Conkling's Tent Shows	Matteawan, N. Y.
Crawford's, Col.	Box 577, Red Key, Ind.
California Frank's Wild West	Leavenworth, Kan.
Cunningham Bros.	Leavenworth, Kan.
Canada Frank.	Tipton, Ia.
Cole & Rice	Geneva, Ia.
Cerson, Kit, Wild West	Birmingham, Ala.
Downie, Andrew	Timonium, Md.
Dashington Bros.	Danville, Va.
De Castro's	Riverside Ave., Jacksonville, Fla.
De Kreko Bros.' Shows	San Antonio Tex.
Eisenbarth, E. E.	Marietta, O.
Elys, Geo. S.	Berling, Tex.
Euston's Dog and Pony Show	Kansas City, Mo.
Eutor, Fred	Garland, Pa.
Evans, Ed. A. Greater Shows	Independence, Kan.
Ferrari, Francis	North Randall, O.
Freed, H. W.	805 Grand St., Niles, Mich.
Finn, Thos. L. & Co.	Hoopack Falls, N. Y.
Garr Bro.	La Salle, Wis.

Fowler & Clark's Famous Dog and Pony Show,	Robinson's, John	Terrace Park, O.
Gentry Bros.	Albany, Mo.	Gen'l Offices, 2d Nat. Bank Bldg., Cincinnati
Gorton's, S. F.	Bloomington, Ind.	Robbins, F. A.
Golmar Bros.	Toledo, O.	Trenton, N. J.
Great Eastern Shows	Baraboo, Wis.	Ripley, Geo. W.
Great Wagner Show	Reading, Pa.	Homer, N. Y.
Great Patterson Shows	Wilkes-Barre, Wls.	Rutherford Greater Shows
Guyer Bros.	Paola, Kan.	Smith's, E. G.
Hagenbeck-Wallace Shows	Lexington, Mo.	Saginaw, Mich.
Hefns & Beckmann Shows	West Baden, Ind.	Bucksport, Colo.
Honest Bill Shows	Joplin, Mo.	Bells-Flots Shows
Hunter, Harry C. Shows	Quemado, Kan.	Smith Greater Shows
Horne & Co.	Monroe, Pa.	Smith, Prof. Harry
Hornier's Greater Shows	Denver, Col.	Smith's, E. G., Colossal Shows
Haag, E.	Ayrshire, Ia.	Sparks, John H. & Chas.
Harris, Chas. N.	Shreveport, La.	Staats Bros. Shows
Hall, F. W.	Schuylerville, N. Y.	Stewart, Cap.
Hall's, Geo. W. Jr.	Atwood, Kan.	Starrett's, 87 Clermont Ave., Brooklyn, N. Y.
Harkness & Fox's	Evansville, Wis.	Sun Bros.
Helman, Prof. J. H.	McKeesport, Pa.	Silver, Bert.
Heber Bros.	312 E. 17th Ave., Columbus, O.	Spann, Byron.
Henry, J. E.	Stoneawalk, Okla.	Swift Bros.
Howe's Great London	Montgomery, Mo.	Swain (W. I.) Show Co.
Jones Bros.' World Tour'd Shows	St. Louis, Mo.	Swain Bldg., Gravier & Telemachus Streets
Jones Bros.' Canadian Shows	Toronto, Can.	New Orleans
Jones, Johnny J., Expo. Shows	Orlando, Fla.	Tannen, Ben.
Jarvis-Seeman Shows	Leavenworth, Kan.	Tompkins, C. H.
Kennedy, Con T. Shows	Leavenworth, Kan.	Lambertville, N. J.
Kennedy Bros.	Perry, Okla.	Terry Shows.
Kirby's Mighty Sensation Show	Indianapolis, Ind.	Uden's Wild West.
Kirk's Dell-Kritchfield Show	Marselles, Ill.	Vanaman, Ill.
Knight, C. H.	Dunkirk, O.	Van's Famous Shows.
Krause Greater Shows	Philadelphia, Pa.	Scott, O.
Lachmann & Lewis	San Antonio, Tex.	Van Hauen's, J. J.
Lampe Bros.' Shows	Absecon, N. J.	Highland, Kan.
La Tena's Wild Animal Circus	Havre de Grace, Md.	Wheeler Bros.
Lee Le Vant's	Thompsonville, Miss.	Wintermute Bros.
Loudon	Dublin, Va.	Ft. Atkinson, Wis.
Lambrigger's, Gus	Orville, O.	Wren, W. G.
Lambriger's Bros.	Salem, Ill.	Leipsic, O.
Lee Bros.	Cranston, R. I.	Wood's, J. L.
Lowry Bros.	Shenandoah, Pa.	Latta, S. C.
Lombard, J. G.	Saco, Me.	Washburn's Mighty Midway Shows.
Lucky Bill	Box 202, Quemado, Kan.	• • • • • Chester, Pa.
Marble's, W. R.	Spottsville, Ky.	BATHING AND SKATING.
Mead Dog and Pony Show	Brooklyn, N. Y.	Idora Park, Oakland, Cal., will be in the field
Martin Bros.	Savannah, Ga.	next Fall with an ice skating rink, Manager B.
McDade's	Owensboro, Ky.	L. York announcing that work has already begun
Miller Bros.' Big Show	Ramsey, Pa.	on a \$75,000 salt water swimming tank and ice
Minelli Bros.' (Nos. 1 and 2)	Delaware, O.	rink.
Miller Bros.' 101 Ranch	Biloxi, Okla.	Another Idora feature will be a large artificial
Nobles, Chas.	Gardner, Mass.	beach of forty thousand square feet, completely
Oklahoma Bill Wild West	Charleston, S. C.	surrounding the tank. Tons of the finest Carmel
Patrick (B. H.) Greater Shows	Douglas, Ga.	white sand will be used, and palms will give the
Pierce Amusement Co.	Hazleton, Pa.	beach an ideal appearance. The tank will be
Pubillones	Goldsboro, N. C.	75 by 300 feet. Salt water will be piped from
Cafe Central	Havana, Cuba	the end of the Key Route Pier, and will be heated,
Frankfort, Ind.	Frankfort, Ind.	filtered and sterilized at the park.
Reed's, A. H.	Vernon, Ill.	
Hengling Bros.' Chicago Office	Winter Quarters, Baraboo, Wis.	CORA BECKWITH will have two swimming
	Parkin, Ark.	shows for the Summer season, with a new forty
Riggs' Wild West	Rents Bros., 220 Taggart St., Pittsburgh, Pa.	thousand gallon tank, a free show at the principal
	Robinson, Yankee.	fairs, and the other under canvas, opening about
	Granger, Ia.	May 15.

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## DEATHS

### HARRY SELBY FULTON.

Harry Selby Fulton, at Mt. Carmel Hospital, Columbus, O., Feb. 20, aged fifty years.

Mr. Fulton was one of the most popular and best informed theatrical agents and business managers in this country. He was in advance of Montgomery & Stone's "Lady of the Slipper" when stricken two years ago.

He was born at Homer, O., and was at first a newspaper man, but entered theatricals at the conclusion of the Civil War, associating himself with the late Kirke La Shelle, then a prominent producer.

As a theatrical agent Mr. Fulton was noted for his brilliant literary style. He was a member of the Friars. Five sisters and a brother survive. The body was sent to Newark, O., his home, for burial.

**"Sunny" Kilduff** (Mrs. Arthur O. May), at American Hospital, Chicago, Ill., Feb. 22. The date was the anniversary of her first appearance on the stage. Death was from pneumonia. She was a member of the vaudeville team of May and Kilduff, and made her stage debut at the old Dearborn Theatre, Chicago, Feb. 22, 1902. Her next engagement was with Richard Carle, in "The Storks" and "The Tenderfoot," and then she opened a stock company at the Bush Temple, in Chicago. For the next three seasons she was in the employ of Rowland & Clifford, and the following one worked in Selig pictures. Her last season in the legitimate was in the support of Vaughn Glaser, in "St. Elmo." Her first appearance in vaudeville was with her two sisters, the act being known as Kilduff and the Allerton Sisters, and a few years ago she became associated with Arthur O. May in an offering which won favor on Western vaudeville circuits, billed as May and Kilduff. They were married on June 4, 1914. Miss Kilduff was one of the most popular girls of the Chicago vaudeville colony. Her real name was Anna Sunshine Schwisthal.

**CHARLES W. GOETS.**—Nellie B. Chandler sends us the following about Charles W. Goets, who died in St. Joseph's Hospital, Denver, Colo., Jan. 13, of cerebro meningitis. Mr. Goets went to Denver in September, 1915, suffering with tuberculosis. He was business manager for Nellie Chandler and her Empress Ladies Orchestra, Bay State Ladies Orchestra, the Harmony Maids, and other female musical organizations for the past six years, and also the American Ladies Band and the International Ladies Band that was a feature with Leon Washburn's Carnival Company in 1914. He was prominent as a short story writer, and known by the press as "Little Charley." The local Order of Moose, of which he was a member, took charge of the body, having it shipped to Buffalo, N. Y., where the Buffalo order conducted impressive services at his late home, 168 Adams Street. Interment was at Forest Lawn Cemetery, that city. His mother and younger brother survive.

**H. Quintus Brooks**, in Montreal, Can., Feb. 18, aged fifty-nine years. For the past thirteen years he was associated with His Majesty's Theatre, in that city, being its manager for the past year. For thirty years he was one of the leading theatrical men of this country. He was on the staff of *The Dramatic Mirror* when Harrison Grey Fiske was its editor, and was for many years an advance agent for Charles Frohman, also for three years with "The Girl I Left Behind Me." He managed "Charley's Aunt" and "The Girl From Maxim's," and other favorites during his career. Burial was made 21.

**May Belle** (Mrs. Charles Broderick), at St. Francis Hospital, Wichita, Kan., Feb. 18, aged twenty-four years, of a complication of diseases. She had been lately associated with Jim Terry's "Almo Girls" and Harry Pool's "Follies of the Day," musical organizations, touring Texas. Mr. Broderick is associated with his father at Wichita in the running of the Brunswick Pool Parlor, and he and his wife had been residing there about eight months. Funeral services were held at the chapel of the Mueller undertaking parlors, 21, and burial made at Maple Grove Cemetery.

**Alice Seguin Delaur**, at her home, 53 West Twenty-fifth Street, this city, Feb. 19. She was of the team Delaur and Debrumont Trio. Funeral services were held 21, and interment made in Calvary Cemetery.

**Louis Blumenberg**, at his home, 2030 Broadway, this city, Feb. 22, aged fifty-eight years. He was well known as a musician, and was president of *The Musical Courier*. About twenty years ago he was cello soloist with many of the leading orchestras and with several opera singers, including Mme. Calve and the late Mme. Nordica. He and his brother, Mark E., were associated in running *The Musical Courier* twenty years ago, and upon the latter's death he became president of the company. He was unmarried.

**John E. Gilbert**, in Harlem Hospital, this city, Feb. 25, aged forty-nine years, from gas poisoning. He was overcome 24, while asleep in the bedroom of his home at 221 West One Hundred and Twenty-seventh Street. His widow, known on the stage as Ruth Hayes, found her husband unconscious. He played in "The Lion and the Mouse" and other successful productions.

**Arthur Banta**, at the home of his sister, Mrs. Minnie Kirkland, 531 Elm Street, New Haven, Conn., Feb. 24. He was a member of the Four Musical Banta Brothers, for many years a well known act in vaudeville and burlesque. He was a member of the White Rats, and highly thought of by all who knew him.

**Maude Morris** (Mrs. Sol Robinson), in Des Brisay Hospital, Boston, Mass., Feb. 19. She had appeared in George M. Cohan's productions, prominently in "The Man Who Owns Broadway." Funeral services were held at her home in Boston, 20, and the body brought to New York for burial. Her husband, her mother and a daughter survive.

**R. Henri Strange** (colored), aged fifty-two years, at 1003 South Eighteenth Street, Indianapolis, Ind., Feb. 11. He made a reputation playing King Menelik with Williams and Walker's "Abyssinia" company. His mother, one brother and two sisters survive. Funeral services were held 15, and interment made in Eden Cemetery, Indianapolis.

**Michael Raddy**, at the Home of Incurables, this city, Feb. 20. He was at one time employed in the office of Cohan & Harris, where his widow, Helen Raddy, is Mr. Cohan's personal secretary. Funeral services were held 23, in Baltimore, Md., where the body was sent for burial.

**Thomas H. Velle**, in a sanitorium at Madison, Ind., Jan. 23, where he had been confined for seven months. His last engagement was with Hugo B. Koch, in "The Call of the Cumberlands." He was thirty-six years old. His widow, Jeanette Lucas, survives.

**Ida Moreland** (Mrs. Al. Edwards) died Feb. 26 at the Polyclinic Hospital, this city. Funeral services were held from 153 East Forty-fourth Street, 28.

**Mrs. Jacob Sweatman**, mother of Grace Filkins and Harry Sweatman, business manager of "Twin Beds" company, died Feb. 24. She is survived by six daughters and the one son.

**Dick Stead** was buried at Boston, Mass., Feb. 20. He died suddenly Feb. 18.

**Henry James**, American novelist, who became a British subject last year, died Feb. 28, aged seventy-three years, at his Chelsea residence, London. He had been ill several months, suffering from a chronic affection which had been complicated by two strokes of apoplexy.

**Hartford, Conn.—Parsons'** (H. C. Parsons, mgr.) "Under Fire" week of Feb. 28, "Potash & Perlmutter" March 6, 7, "The Passing Show" 10, 11, "Experience" (return) 13-18.

**POLY'S** (Neal Harper, mgr.)—The Poly Players, in H. Grattan Donnelly's unnamed play, which the patrons will christen, week of 25. "The Girl in the Taxi" to follow.

**PALACE** (William D. Ascough, mgr.)—Bill 28-March 1: Barry and Nelson, Clarence Wilbur, Roanair, Ward and Farron, Marshall and Tribble, Conroy's Models. For 2-4: Madame Oberita and company, Shaw and Cahane, Fio and Nellie Walters company, Fio Irwin and company, Helen Davis, Hamilton Bros.

**BIRMINGHAM, Ala.—Jefferson** (R. S. Douglass, mgr.) "Nobody Home" March 3, 4. "The Birth of a Nation" will soon play a return date here.

**LYRIC** (M. L. Simon, mgr.)—Bill week of Feb. 28 Clark and Bergman, all week. First half Keit and Demont, Williams and Wolfus, Cole, Russell and Davis, Al Herman. Last half Turner and Grace, Ketcham and Cheatum, and Doyle and Elaine.

**WANTED**—Business management of Stock Theatre. Ten years' experience. Wife plays parts, works in singing and dancing act. Strictly sober and attentive to business. W. G. LYNCH, 260 West 19th St., New York City.

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**WANTED** Small Singing and Dancing Soubrettes and Strong Street Corner Player to play Parts for "ALONG THE KENNEBEC."

Give full particulars. O. R. REED, Union, N. Y., March 2; Can-joharie, 4, or 1402 Broadway, N. Y. by mail only, which will be forwarded.

**FOR SALE** Well Trained Blood Hound, 15 Trick 60 Reels of Films, \$50.00. Merry-Go-Rounds, Circle Wave, Johnstown Flood, Electric Show, Picture Machine and Films. PROF. HARRY SMITH, Gratz, Pa.

**OPHEUM**—This house will probably be converted into a skating rink.

**AMUSE-U** (H. M. Newsome, mgr.)—Dave Newman's Tabarin Girls.

**BEST** (E. L. Lenhart, mgr.)—Best Musical Stock Co. indefinite.

**EVANSVILLE, Ind.—Wells Bijou** (C. P. Ross, treas.) Forbes-Robertson March 8. Mrs. Patrick Campbell 11. "Birth of a Nation" 12-15. "Nobody Home" 21. Walker Whiteside 22.

**NEW GRAND** (Orrie Meyer, mgr.)—Bill Feb. 29-March 1 Mile. Vadie and company, Inez McNamee and company, Spencer and Williams, Folles Sisters and Leroy, and Aurora of Light. For 2-5: Sorority Girls, Kilkenny Four, Great Santini and company, and El Rey Sisters.

**AKRON, O.—Colonial** (Louis Wise, mgr.) Bill week of Feb. 28: Gordon Highlanders, Crawford and Broderick, Harry B. Lester, Fred Whitfield and Marie Ireland, Morgan and Gray, Capt. Sorbo and company.

**GRAND** (Wm. Beynon, mgr.)—"Me, Ham and I" 23-March 1. Cracker Jacks Burlesque 24.

**MUSIC HALL**—Harry Lauder 6.

**Des Moines, Ia.—Princess** (Elbert & Getchell, mgr.) "The Big Idea," by the stock company, week of Feb. 27.

**OAKLAND**—Bill 28-March 1 "Sunny Side of Broadway," Le Hoan and Dupree, and Louis London. For 2-4: Juggling De Lise, Freeman and Dunham, "Maids of the Movies," Whipple Huston and company, Bixley and Larson, and Rogers, Pollock and Rogers.

## THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

**These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.**

### DO NOT HANG AROUND SWEEPERS.

People are often reckless. Not because they wish to be, but because they do not realize frequently the chances they are taking by apparently harmless transgressions.

Several days ago I watched proceedings "back stage" of a local theatre, and had a splendid opportunity to observe how utterly uninformed some people are on matters pertaining to their own physical welfare. A "full stage" act had just finished. Members of the stage crew were very busy setting matters for the next act. Three fellows were whirling a cloud of dust that penetrated in every direction, in their hurry to sweep the stage. In the wings a number of women were talking, and here and there performers were seen waiting for their turn.

Of necessity they inhaled masses of dust sent swirling around by the sweepers. One of the women instantly began to cough and expectorate, but still persisted in hanging around and inhaling some more dust. Such sights are very frequent in theatres. Do most of the people realize the dangers of a dust-laden atmosphere? Do they understand that in predisposed individuals constant inhalation of dust may spell physical disaster? Do most of the stage hands know that the whirling up of clouds of dust is a dangerous practice? I am afraid not.

Just let us analyze the conditions a little. Dust is a great carrier of all sorts of disease producing germs. It has been asserted, and justly so, that it is of more vital importance that the air we breathe should be pure than the food which we eat, although the latter is universally conceded to be a matter of prime importance. The reason is that the deleterious materials contained in the air, when inspired by the lungs, pass directly into the blood, whereas, taken into the stomach, the action is much slower and there is at least the possibility of their passing through the digestive canal unassimilated.

Wind clears the air of impurities, and is not harmful unless it carries dust with it. Dust consists of particles of all kinds of organic and inorganic matter. It is a nuisance of indoor as well as outdoor life.

You know that the specific cause of consumption is the germ of tuberculosis. Considering the custom so prevalent of people sitting on the streets, street cars, back stage, dressing rooms, etc., tuberculous germs are necessarily deposited in the dust of those places. What happens next? Long-trailed skirts of women and the sweepers whirl up a cloud of dust which one must inspire, and a "complimentary pass" is thus handed out to Mr. Consumption Germ to enter your air passages and enjoy himself *ad libitum*.

Not only the tuberculosis germ, but almost all species of germ life are thus carried around and distributed.

Pink-eye, bronchitis, laryngitis, sore throats, grip, pneumonia and other diseases are thus disseminated.

In New York a committee of the New York Academy, that has just been investigating the conditions of dust in the streets of that great metropolis, reported to Commissioner Featherstone as follows:

"1. Numerous bacteriological examinations made in the city, as well as elsewhere, show that street dust contains a variety of living pathogenic organisms such as tubercle bacilli and various types of streptococci, which are recognized as causative agents of many respiratory and other diseases.

"2. Persons free from exposure to city dust are less liable to suffer from respiratory diseases than those so exposed.

"3. Dust has for a long time been universally recognized as an injurious mechanical irritant, and as a cause of lowered bodily resistance, and one of the first prerequisites of public health has been the elimination of dust as far as possible.

"4. Dry sweeping should be entirely abandoned. An adequate system of street flushing should be introduced in the street cleaning procedures of our cities and efforts should be made to apply all available means to make the streets as free from dust as possible."

Many performers suffer directly from inhalation of dust disseminated in the above described manner. This is one great reason why actors and actresses suffer more in proportion from laryngeal and tracheal affections than do others. In the recent grip epidemic thousands of performers were laid up, and I have no hesitancy in saying that inhalation of deleterious stuffs were in no small measure responsible for their morbidity.

Did you ever stop to consider why colds are more frequent in the city than in the country? The explanation is: Dust is at the bottom of many cases of cold; there is more dust in the city than in rural sections, and they are more frequent in the Fall and Spring, when the streets are not watered.

I visited another theatre and engaged Mike, who was connected with the stage crew, in a conversation. I spent a couple of hours back-stage watching proceedings, and the sensible conduct of the men employed here was remarkable. "We never permit dust to be whirled up," said Mike in answer to my questions. "You see I read a great deal," he continued, "and I know the dangers of dust fairly well. I make it my business to instruct the people with whom I come in contact and point out to them the evil influences of dust to themselves and others, and surely they are a mighty willing lot here."

Presently a fellow walked in with a receptacle full of moistened sawdust whom Mike asked to step over. "How do you away with dust here?" questioned Mike. "A simple matter," answered the stage hand, "moisture, plenty of moisture, and you never find dust around."

I was much impressed with the earnestness and routine kind of work of the fellows there. I commended them highly and urged them to disseminate the principles of dust elimination as much as possible, for it truly is a matter of vital importance to the men and women engaged in the theatrical business. Vaudevillians are more exposed than others for the reason that "legits" are spared the hardships of the "four and more" a day, and for the reason that the constant change of individuals and paraphernalia is spared in the instance of the former.

### ANSWERS TO CORRESPONDENTS.

#### MALARIAL HEADACHES OR FRONTAL SINUSITIS.

H. M. T. writes:

DEAR DOCTOR: Although I am not an actress, I am connected with the amusement business and am a constant reader of THE NEW YORK CLIPPER, and an admirer of its Health Department. Please enlighten me on the following: For years past (I am twenty-six now) I have been subject to headaches of a severe nature. They come directly over the right eye, about the inner corner of the eye. They generally come once a week, seldom more often, but sometimes I do not have them for two weeks. They last for several days. I have consulted two reliable physicians. The last one diagnosed my case as chronic malaria. My eyes were examined and found to be all right. The last doctor gave me medicine for malaria and also headache capsules, containing veronal and codeine. I would like to know whether you approve of me taking these capsules. Also, please tell me your opinion of my headaches and what can be done. Would osteopathy benefit me? Any advice you will give will be much appreciated.

REPLY

Chronic malaria often causes headaches. Antimalarial remedies such as quinine, should then be taken in large quantities until the underlying cause is neutralized. The malarial medicine the doctor gave you contains, no doubt, quinine, and I would suggest that you persist in taking it. Do not get disappointed if you don't get immediate results. It often takes some time before the desired effect is obtained. Do not take anything that contains

codeine or veronal. Outside of an emergency I never prescribe them. Individuals of your type are predisposed to acquire drug habits, so better leave them alone. Have your frontal sinus (over the eye) examined by a competent nose specialist. It may be that you have a frontal sinus inflammation, but persist meanwhile in taking the medicine given you for malaria.

#### THREE TROUBLES.

A. H. S., New Orleans, writes:

DEAR DOCTOR: Please tell me in THE CLIPPER what to do for (1) pimples, (2) bad bodily odor as a result of perspiration, (3) how to strengthen the voice. Thanks.

REPLY

Proper elimination. (Normal bowel action). Light diet. Apply, nights and morning, the following:

Potassium sulphuret.....	1 grammie
Tinct. benzoin.....	1 drachm
Glycerine.....	1/4 drachms
Rose water enough to make four ounces.	

2—Dust the sweating areas freely with a powder having the following composition:

Formaldehyde.....	1/2 drachm
Salicylic acid.....	1/2 drachm
Talcum powder.....	5 ounces

3—Build up the general physical condition and your voice will thereby also be strengthened.

#### SIMPLE GOITRE.

MRS. D. L. M., New York, N. Y., writes:

DEAR DOCTOR: My daughter (thirty-three years

## STEIN'S ABSOLUTELY GUARANTEED MAKE-UP.

of age) has a large goitre. It is a simple goitre the doctor says. It presses on her windpipe, I am told, and she has some difficulty in breathing. An operation has been advised. Please tell me, through THE NEW YORK CLIPPER, whether an operation for the removal of goitre is dangerous, and how long she will have to remain in a hospital. An early reply will be appreciated.

#### REPLY.

Simple goitre, while a delicate operation, can be removed with comparative safety in experienced hands. About two weeks in the hospital is all that is necessary.

#### SARCOMA OF BRAIN.

MRS. H. J., Pittsburgh, Pa., writes:

DEAR DOCTOR: A little nephew of mine died a few weeks ago from what the doctors called sarcoma of the brain. He was two years old. Please tell me, through THE NEW YORK CLIPPER, whether it could have been cured by some means.

#### REPLY.

Sarcoma is one of the most malignant forms of tumor. Affecting a young child, and especially the brain, it stands to reason that the condition was hopeless from every point of view.

#### BLOOD PRESSURE AND HEART TROUBLE.

MRS. X. J., New York, writes:

DEAR DOCTOR: Please tell me, through the Health Department of THE NEW YORK CLIPPER, what the blood pressure of a normal person should be. My sister has heart trouble, and our doctor tells us she has a leaking heart. Her blood pressure is one hundred and twenty-five, and her pulse runs between seventy and eighty-six. She is weak, suffers from sleeplessness, and awakens during the night dreaming of falling. Tell me, please, is she in danger of sudden death? How long can she live like this? The doctor told also that she will have to undergo an operation on her tubes and ovaries. What do you say about it? With many thanks, etc.

#### REPLY.

Normal blood pressures you will see at a glance by looking at the following table of age and pressure: 15, 115; 20, 117; 25, 119; 30, 121; 35, 123; 40, 128; 45, 130; 50, 132; 60, 138; 70, 145; 80, 150. In women the pressure is about 10 mm. less than in men. You can allow ten points either way to determine the approximate pressure. No, sister is not in danger of sudden death. Leaks in the heart, if well compensated, need give no alarm. Persons thus affected can live their natural lives. Do not have her operated upon unless you are sure that her general condition is favorable to undergo the ordeal.

#### ECLAMPSIA.

MRS. VAN D. V., Pittsburgh, Pa., writes:

DEAR SIR: My physician just told me that a beloved sister of mine is threatened with eclampsia. She is in the seventh month of pregnancy. I am very alarmed. I am in the profession and therefore take the liberty of writing you for information through THE CLIPPER. Any elucidation you will offer will be much appreciated.

#### REPLY.

Eclampsia results from an unknown poison circulating in the blood of the woman to become a mother, and causes a variety of symptoms. The poison may come from the kidneys or other parts of the body. Pregnant women, who have symptoms suggestive of eclampsia should be under the constant care of a physician who will order an exclusive milk diet for a time, and carefully supervise the case. As soon as threatening manifestations develop he will interfere to the best advantage of the mother. An attempt is made by every conscientious physician to preserve the lives of both mother and child.

CH. OAKLEY, Binghamton, N. Y.; HARRY BARTON, Duryea, Pa.; FRANK C. PIERCE, Boston, Mass.—Personal letters were sent you. FATHER OF JUVENILE KINGS—Prescription sent as per request. JIM MARCO—Get in touch with me at once. Want to consult you on a personal matter. ANYONE—Kindly have Jack Wilson get in touch with me. I have an important message for him. H. L. K.—No danger whatever. Throw your dope bottles away. K. L. L., Cincinnati, O.—A glass or two a day does not hurt, especially if it is well borne by the stomach. F. L. P., Minneapolis, Minn.—Shaving is excellent in such conditions. HARRY HOUDINI—Please write me.

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WHITE RAT NIBBLES.

BY VICTOR V. VASS.  
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The doctor would be more than pleased to hear from artists who have suggestions how to reach the hearts of performers whose hearts are in the right place and whose stomachs do not make them feel there is no such thing as hunger in this world. The purpose of the Hospital is to build and establish a permanent hospital, with modern equipment for care and treatment of all applicants from any branch of the amusement profession who may be in need of medical or surgical services or hospital care, and who are unable to pay for the same. In their present limited quarters, No. 2053 W. Monroe Street, Chicago, II., the work already done gratis for medical and surgical services, represents a money value of fifty-six thousand three hundred and thirty-six dollars, all given in charity. Prominent people interested in this grand movement are: Joseph Hopp, Chas. E. Kohl, Judge John P. McGoorty, Judge Chas. N. Goodnow, Chas. Andress, Aaron Jones, M. J. Hermann, Augustus Pitou, E. F. Borre, F. J. Warren, Judge Joseph Sabath, Judge Joseph S. La Buy, W. H. Donaldson, J. J. O'Connor, Howard News, Miles Devine, J. G. Grossberg, Alfred Hamburger, George Lytton, Donald Brian, Geo. Le Malr, Maclyn Arbuckle, Lincoln Carter, Etta Mae Free, Elizabeth Murray, Amelia Bingham, Austin J. Doyle, Frank Tinney, Otis Skinner, Mrs. J. Ogden Armour, Jack Wilson, Joe Welsh, Felix Adler, David Lewis, Joseph Stanley, Blanch Walsh, Madame Nazimova, Caroline L. Kohl, Clara Hess Sello, Frank Conroy, Burton Holmes, Donald Robertson, and many other prominent actors, actresses, playwrights, promoters, managers, and many non-professional men and women interested in charity work. All members of this order pray Dr. Max Thorek and his associates achieve success in their beautiful endeavor.

BILLY GLASNER is one of Boston's most popular

singers. He has established the longest record known in one theatre, that of fifty-seven weeks. As soon as the war is over Wm. and Kitty Harbeck, the famed international performers, will away to tour the world, which they have done several times.

LOUIS O'NEIL had an operation performed on his leg in Mass. General Hospital.

This troupe of trained humans, who are in winter quarters, located at the Academy, Fall River, Mass., are: Robt. Cusick, Geo. Considine, Fred Considine, James Wall, Dave Cusick, Geo. Perron and Con Cusick.

DICK STEAD was laid to rest Sunday, Feb. 20. He died Friday, 18, in Carney Hospital, Boston, Mass. Dick was not forgotten by his many theatrical pals, for numerous floral tributes were placed on his grave. His last engagement was with the Marcus tabloid attractions.

BILLY HALL'S MUSICAL TABLOID is booked solid for many weeks, members of the combination are: Effie Hall, Frank Cook, Geo. Broadhurst, Ollie L. Alberti and Madameselle Cincott, not overlooking the attractive chorus.

WILLIAMS and CULVER are no more musical show actors.

BAKER and DIXON entertained the boys detained at Cambridge Jail, Feb. 22.

BOWLING ALLEYS in and around Boston are getting the money, so Ladell, of Ladell and Hughes, intends opening alleys that will compare with the best.

AL. FOSTELL is now in Manhattan. Did Willie Weston get the letter addressed to him care of Max Hart?

'TWAS A TEAM. They played one of those places where you follow one and a half hours of solid quietness, fourteen in the audience, which takes in the critics and town authorities. Team rehearses, unpacks, leaving some 500 newly printed letter heads on shelf in dressing room. Owner, manager and janitor, enters room to clean up, *May be!* Sees newly printed letter heads, *smiles*, says (inwardly) Great!! *I'll give them out to the neighbors and they will know I've got a good show.* *He did.* Curtain.

LOOKS AS NATURAL AS IF I WERE CHATTING WITH HIM. Refer to statue of no other than the renowned "Dad Frazer" of Philly. Tranks, "Dad," for the pretty souvenir.

DALE AND LA ZAR are cleaning up over the U. S. O. time. Both boys blacken up, do a little cross-fire, and play instruments.

OF COURSE YOU KNOW THE USUAL THURSDAY NIGHT SCAMBERS HAVE BEEN DISCONTINUED UNTIL FURTHER NOTICE?

BILLY WALDRON IS SPORTING A FIVE KARAT PURE WHITE DIAMOND RING THAT PEALS LIKE THE BOUY OUTSIDE PUGET SOUND. BILL IS ONE OF OUR CHAMPION BELL RINGERS.

**BOLGER BROS.**

**BANJO EXPONENTS**

Just finished Orpheum Circuit.  
Now playing W. V. M. A. time.

**DIR. JAMES E. PLUNKETT—EAST.**  
**DIR. HARRY SPINGOLD—WEST.**

**HENRY LOWY**  
**AND**  
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SINGING, DANCING AND FOOLING  
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**PLAYS VAUDEVILLE ACTS, ETC.**  
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E. Y. City. Stamp for catalog.

DANNY SULLIVAN is doing wonders along the publicity line.

HARRY HANSON opens for Nixon-Nirdlinger, in Baltimore, March 6.

AIME ALLAIRE IS LAYING OFF, AND ENJOYING HIMSELF WITH THOUGHTS OF HIS ORANGE GROVE IN RIVERSIDE, CAL. HE SHOULD WORRY ABOUT FIRST HALF OF TUESDAY.

SHORTY SAM LEWIS AND HIS PARTNER, MR. GARFIELD, WILL ARRIVE IN NEW YORK WITH A NEW PRESENTATION. CHARLES BLAKE, BEN SCHAEFER AND FOLLY MARCUS, PLEASE NOTE.

GEORGE HALL, MONOLOGIST, JUST FINISHED TEN WEEKS OUT OF ELEVEN AROUND BOSTON—RECORD! WELL I GUESS.

GEORGE MARTINI HAS BEEN ILL WITH A SEVERE ATTACK OF THE GRIPPE.

THE FOLLOWING ARE UNDER THE CARE OF DR. FREEMAN:

AL. GILBERT, WITH AN ACUTE ATTACK OF NEURITIS, BUT IS IMPROVING SLOWLY.

GEORGE DUMBAR, SUFFERING WITH A NERVOUS DISORDER, GETTING ALONG NICELY.

B. GILMOUR MET WITH AN ACCIDENT WHILE CROSSING THE WECHAWKEN FERRY, RESULTING IN INJURIES TO HIS KNEE AND FACE.

Here You Are. The Epoch-Making and Record-Breaking March Song Success  
**"I WANT TO BE A SOLDIER FOR THE U.S.A."**

It's Sweeping the Country Now. Are You Singing It? Orch. and Prof. Now Ready.

ARTIE ALLEN, Prof. Mgr.

A. R. ROCHELEAU MUSIC PUBLISHER, The Kennard Bldg., MANCHESTER, N. H.

# MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

## CHAPLIN SIGNS YEAR'S CONTRACT WITH JOHN R. FREULER, MUTUAL EXECUTIVE.

INIMITABLE PICTURE COMEDIAN WILL RECEIVE UNPRECEDENTED SUM OF \$670,000 FOR SERVICES.

## CHAPLIN COMEDIES TO BE MANUFACTURED BY SPECIAL ORGANIZATION AND RELEASED ON MUTUAL PROGRAM.

Broadway and its inhabitants are breathing freely again and the suspense is over. On Saturday last Charlie Chaplin, the much discussed film comic, entered into a one year's agreement with John H. Freuler, president of the Mutual Film Corporation, whereby he will appear in a series of comedy pictures for a new film concern. The amount of the contract calls for a sum in the neighborhood of \$670,000, of which \$150,000 is said to be a bonus.

Little did the mustached comedian think a few years back when he appeared on the Loew Circuit in a "double act" for eighty dollars weekly for the team, that he would some day be the most discussed personality in filmdom.

The new Chaplin pictures will be released on the Mutual program, and it is expected that one of the biggest commercial battles in the history of the movies will occur when the first release is announced, owing to the fact that the Essanay Co., Charlie's former employer, has a number of Chaplin pictures hitherto unseen by the public.

The closing of the contract ends a war of negotiations involving conferences and diplomatic exchanges covering weeks. In this time five or six motion picture concerns have claimed Chaplin. A week ago J. R. Freuler put Chaplin under a tentative contract on option pending the completion of arrangements for the organization of a special producing company.

Saturday night an agreement was reached by the interested parties, and a twenty thousand word contract was "fountain penned" by both Freuler and Chaplin. Consequently, for a period of one year, Chaplin and his accessories will cavort before the Mutual camera.

## CONDENS REALISM OF SCREEN.

Before a gathering which included Mrs. O. H. P. Belmont, Borough President Marks and two hundred personages of prominence at the Republican Club, West Fortieth Street, New York, last week, Laurette Taylor championed the drama.

It was ladies' day at the club, and fair women and brave men were in attendance. J. Stuart Blackton, president of the Vitagraph, stepped to bat and landed on the pellet for a corking single when he maintained that the photodrama had advanced more rapidly than the spoken drama, and maintained further that the photodrama was the "visualization of inspiration."

'Twas then "Peg o' My Heart" sauntered to the plate and put the ball over the right field wall with the following: "The movies can take our features and our actions, but they cannot take our voices. For any play to succeed, the greatest qualification is personality.

"It may be that the movies reach more people than the stage, but the audience does not know its film favorites as it does its stage favorites. The film actress does not get into touch with her audience. There is none of the inspiration which we, on the stage, may give or receive from faces across the footlights."

J. Hartley Manners made the first "ou" by roundly condemning the realism that the movies have perfected. Then the game was called on account of darkness.

Notwithstanding the analytical discussion, it is quite likely that the twenty-five thousand odd picture houses in America will still continue to do business "as usual."

## MUTUAL COMPANY SEIZES FILMS.

## INSTITUTES ACTION AGAINST FILM PIRATES.

Last week the Mutual Film Corporation seized one hundred and twenty-five thousand feet of its films found in an "exchange" operated at Edinburg, Va., by A. L. Hitner, formerly an exhibitor of Hackenstown, N. J.

In making the seizure the fact that the stock of films was attached by a local bank, with which Hitner had had a check controversy, enabled the sheriff to gain possession easily.

The films discovered were uncovered as a result of the efforts of a group of men to sell a stock of pictures made up largely of Mutual releases.

In the past few months the company has recovered hundreds of thousands of feet of "pirated" films due to the activities of Arthur F. Beck, manager of the New York office.

A corps of detectives has been at work securing evidence which leads to the belief that the most elaborate system of film piracy operations ever dreamed of is in existence.

In addition it has been discovered that there are facilities for the rental and sale of stolen films throughout the United States and South America.

In the Edinburgh stock one hundred and twenty-five Mutual releases of various dates were found, and seventy-five releases of the General and Universal concerns, but the latter are not listed in the inventory, as the action in Virginia extends only to the Mutual films involved.

Hall Caine's masterpiece, "The Bondman," produced by Edgar Lewis, for the films, has been the subject of much pleasing comment. Wm. Farnum is starred in this feature, and is ably supported by an excellent cast.

TOURNEUR HAS WORD TO SAY REGARDING CURRENT ACTIVITIES OF CLARA KIMBALL YOUNG.

## PARAGON'S DIRECTOR-GENERAL ISSUES STATEMENT.

Maurice Tourneur, director-general of Paragon Films, Inc., sends us the appended communication which is self-explanatory:

"MOVING PICTURE EDITOR NEW YORK CLIPPER:

"May I issue from the serenity of the Palisades for the first time since I arrived in America two years ago, to correct an impression that has gone abroad as to the Paragon Corporation's relations with Clara Kimball Young?

"Miss Young is now, and will be until August next, appearing exclusively in the feature films of the Paragon Company. We are just about to release 'The Feast of Life,' a new subject, in five reels, recently finished in Cuba.

"What Miss Young's plans may be after the expiration of her contract with us at the time indicated, we do not know beyond the information contained in the printed advertisements.

"It will be recalled, doubtless, by your readers familiar with the film career of Miss Young, that it was the Peerless Company, then under the executive control of the same entities now directing the fortunes of the Paragon Co., that first brought out the emotional qualities that, combined with Miss Young's unusual comeliness, have made her appearances in screen plays so super-attractive. Prior to that time her appearances had been exclusively in ingenue roles. 'Lola,' which we produced, was the first drama in which her greatest talents were afforded free play.

"Before the expiration of our contract with Miss Young we shall present her successively in a number of big dramas now on our stocks, for her further exploitation and profit and our own.

"I trust you will not deem me intrusive in requesting you to acquaint your trade readers with the conditions as they are.

"Thanking you cordially for any concession you may accord this communication, I am,

"Yours truly, MAURICE TOURNEUR,  
"Paragon Film Corporation,  
Fort Lee, N. J., Feb. 28, '16."

## STOLE ACTRESS' AUTO.

Gertrude McCoy, who admits that she is a motion picture actress, appeared before Magistrate Koenig in the West Farms Court, N. Y., last week against John Mastracchio, of 534 Fordham Road, whom she charged with theft of her automobile.

Gertrude testified that John had taken her \$1,500 machine out of the garage without her permission, and after endeavoring to climb countless telegraph poles had returned the car in a wrecked condition.

Mastracchio was held to await the action of the Grand Jury.

THIS IS WHAT YOU'VE BEEN WAITING FOR!

# "AT THE FRONT WITH THE ALLIES"

The Picture That Shows War AS IT IS!

DISTRIBUTED BY

**HIPPODROME FILM CO., Inc.**

Room 501, 110 West 40th St., New York City

Telephone Bryant 8125

W. S. CLARK, Manager

## PICTURE PLAY REPORTS.

### "THE CRAVING."

PRODUCED BY AMERICAN FILM CO. FIVE REELS.

Released Feb. 28. Mutual Masterpicture.

STORY—Melodrama.

SCENARIO—Average.

DIRECTION—Could be better.

ACTION—Legs at times.

SITUATIONS—Some very good.

ATMOSPHERE—Well chosen.

CONTINUITY—Uneven.

SUSPENSE—Overdone.

DETAIL—Lacking.

COSTUMES—Correct.

ACTING—Average.

PHOTOGRAPHY—Good.

CAMERA WORK—Average.

LIGHTING—O. K.

EXTERIORS—Right.

INTERIORS—The dance hall especially good.

BOX OFFICE VALUE—Owing to the theme will draw.

#### REMARKS.

The story of a man who has the craving for liquor has been, and always will be a subject for playboys. There are situations in these five reels that will undoubtedly excite the interest of movie patrons and cause them to hold their seats. The fight scenes being particularly effective. The last reels are padded to some extent, and the story suffers thereby.

A glaring mistake is apparent by the continuous exhibition of whiskey bottles used by the hero.

Much has been left to the imagination in the entire production.

Wm. Russell's work was exceptionally pleasing in a cast not noted for brilliant playing. *Frel.*

### "EMBERS."

PRODUCED BY AMERICAN FILM CO. FIVE REELS.

Released March 2. Mutual Masterpicture.

STORY—Melodramatic.

SCENARIO—Well constructed.

DIRECTION—Good on the whole.

ACTION—Pleasing.

SITUATIONS—Good.

ATMOSPHERE—Fine.

CONTINUITY—Unbroken.

SUSPENSE—Properly maintained.

DETAIL—Right.

COSTUMES—Correct.

ACTING—Good.

PHOTOGRAPHY—Standard.

CAMERA WORK—Good.

LIGHTING—Excellent.

EXTERIORS—Fine.

INTERIORS—Artistic.

BOX OFFICE VALUE—Should draw big.

#### REMARKS.

An interesting story which holds the interest. The theme deals with the sacrifice of a woman that she may make her husband happy, and contains abundant food for thought.

Herein we see the invalid wife, who is aware that her husband's love is waning, deliberately compromise herself that he may divorce her. The subject of their childless existence is touched upon delicately but firmly, and the acting carries the story right to the bull's-eye.

One can overlook a few useless scenes and lapses in technical direction in this feature because the results attained are worthy of commendation.

Arthur Maude, as the husband, gave his usual splendid characterization to the part, and Constance Crawley, as the wife, displayed a fine knowledge of dramatic values, playing easily and naturally a part which many others would have a tendency to exaggerate. *Frel.*

### "POOR LITTLE PEPPINA."

PRODUCED BY FAMOUS PLAYERS. SEVEN REELS.

Released March 2. Paramount.

STORY—Modern melodrama. American and Italian locale.

SCENARIO—Properly constructed.

DIRECTION—Fine.

ACTION—Always interesting and exciting.

SITUATIONS—Dramatic and full of heart interest.

ATMOSPHERE—Realistic.

CONTINUITY—Even.

SUSPENSE—Holding.

DETAIL—Right.

COSTUMES—Accurate and consistent.

ACTING—First class cast does excellent work.

PHOTOGRAPHY—Good.

CAMERA WORK—commendable.

LIGHTING—Artistic.

EXTERIORS—Picturesque.

INTERIORS—Convincing.

BOX OFFICE VALUE—Last week at the Broadway Theatre, New York, the management had to call on the police authorities, who, in turn, were compelled to send the reserves to the theatre, to hold the enormous crowd in check.

The crowd literally fought all week to push its way up to the box office and put down their money to see Mary Pickford's first appearance in a seven reel feature. Box office value, one million per cent. strong.

#### REMARKS.

Mary Pickford, the greatest female drawing card in the motion picture business, finds ample opportunities to display her histrionic abilities in a congenial character in "Poor Little Peppina." The story is finely acted, and the dramatic value of the picture play is one of its strongest assets.

The cast could not be improved. By all means book this feature and see them fight to get in. The Paramount Picture Corporation will furnish full particulars. *Hew.*

## BROOKLYN'S NEW THEATRE.

The largest theatre in Brooklyn, N. Y., devoted exclusively to motion pictures has been erected in the Flatbush section, and will open the second week in March.

The building occupies a plot with a ninety foot frontage on Flatbush Avenue, and a depth of one hundred and forty feet on Cortelyou Road. The seating capacity is about two thousand, of which 1,450 chairs are on the ground floor, and 450 in the balcony. The front of the balcony is divided into loge boxes holding six chairs each. The theatre was planned and designed by R. T. Short, and is named the Rialto. Local capital is behind the venture.

## NEVER AGAIN! SAYS METRO.

The Metro Pictures Corporation announces its retirement from participation in future motion picture balls.

The company gives as its principal reason the fact that several other companies had refused to participate in the recent affair held at Madison Square Garden, New York, because Metro was competing for publicity honors.

In addition the company feels that it is doing the fair thing by its competitors and giving others an opportunity to win the delightful glories of those pre-eminently aristocratic affairs.

## INCE HAS H. B. WARNER.

H. B. Warner, who gained considerable fame in the title role of "Alias Jimmy Valentine" on the speaking stage, will shortly appear under the Triangle-Ince banner during the month of March. Mae Marsh, who has not been seen since "Birth of a Nation," will make her re-appearance in the movies about the same time.

## BENEFIT POSTPONED.

The benefit at the Strand Theatre, New York, for the motion picture campaign for the Actors' Fund of America, announced for Monday, March 6, will not take place on that date owing to the shortness of time allowed for arranging the program.

Announcement of the date set will be made later.

## Send in some money NOW!!!

\$500,000 IS GOING TO BE COLLECTED IN FIFTEEN WEEKS IN THE

## Motion Picture Campaign

FOR THE

## ACTORS' FUND

SAMUEL GOLDFISH

Chairman

DISTRIBUTORS, EXHIBITORS, MANAGERS, ARTISTS, DESIGNERS, ACTORS, ACTRESSES, WRITERS, EXCHANGE FORCES, PRESIDENTS, MANUFACTURERS, CAMERAMEN, BOOKKEEPERS, AUDITORS,

WATCH

FOR

THE

NEWS

CONCERNING

THIS

DATE

THIS

IS

NATIONAL

MOTION

PICTURE

TRIBUTE

DAY

MONDAY  
MAY 15th

DETAILED ANNOUNCEMENTS LATER

CASHIERS, SHIPPING CLERKS, POSTER ROOM MEN, FILM DOCTORS, SOLICITORS, DOORMEN, USHERS, MACHINE OPERATORS, ADVERTISING MEN, PROPERTY MEN, ETC., ETC. EVERYONE IN THE FILM INDUSTRY IS REQUESTED TO HELP!

Make All Checks and Money Orders Payable to  
THE MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND

J. STUART BLACKTON, Treasurer

LOCUST AVENUE, BROOKLYN, NEW YORK

## CALIFORNIA SIGNS PEACOCKE.

Alexander E. Beyfuss, youthful bridegroom, vice president and general manager of the California M. P. Co., is a speedy worker.

Monday morning, in company with the mimosas, he arrived in New York, located at the Rita-Carlton, and informed his wife that while she was phoning a friend he would step downstairs for a stroll.

Leaving the hotel he dashed forth, purchased a cigar, bought a newspaper, and signed a contract with Capt. Leslie T. Peacocke to make an adaptation of "Kismet," in which Otis Skinner is to make his screen debut for the California.

Still on the "high" speed, Beyfuss ordered a fresh round of chocolate sodas, paid the check, grabbed the captain, soda and all, jammed him in a taxi, and hiked for the depot.

Arriving there he leaned the warrior agin a convenient porter, hastened off, secured ticket and accommodations for one for San Rafael, Cal., thrust them together with a roll of bills into the amazed Peacocke's hands, and pushed him aboard the train as it was passing out.

When last seen the captain was gazing through a Pullman window, holding in one hand an empty soda water glass, while in the other was perceived a copy of the speed ordinance.

Beyfuss bought a fresh cigar, adjusted his "arrow," and arrived at the hotel just as his wife finished phoning.

## "LOVE LIAR" BY HORSLEY.

The peculiar situation in connection with the production of "The Love Liar," now in process of picturisation at the Horsley studio in Los Angeles, is the fact that there are only two male parts of any importance in the play.

Horsley is continually devising new plans for the increased effectiveness of his picture plays, and in this connection has engaged Virginia Kirtley from the legitimate stage to appear in the leading feminine role of "A Law Unto Himself."

## TRIANGLE'S CHICAGO HOUSE.

Beginning about April 1, the Triangle will take possession of the Lincoln Theatre, Chicago, and occupy it for one year, following the same policy at present employed at the Knickerbocker Theatre, New York.

The Universal Film Co. are currently exhibiting feature pictures at the Colonial, for a weekly rental of \$2,500.

## FEATURE FILM DIRECTORY.

## EQUITABLE.

Jan. 31—"THE CLARION" (Equ.), five reels. *Carlyle Blackwell*.  
 Feb. 7—"HER GOD" (Equ.), five reels. *Gail Kane*.  
 Feb. 14—"THREE PAIR OF SHOES" (Triumph), five reels. *Mary Boland*.  
 Feb. 28—"THE PAIN FLOWER" (Equ.), five reels. *Mary Leslie*.  
 Mar. 6—"THE STRUGGLE" (Equ.), five reels. *Frank Sheridan*.  
 Mar. 13—"HER GOD" (Equ.), five reels. *Gail Kane*.  
 Mar. 30—"PASSEURY" (Equ.), five reels. *Charles Cherry*.  
 Mar. 27—"THE CHAIN INVISIBLE" (Equ.), five reels. *Bruce McRae*.

## WM. FOX.

Feb. 6—"MERELY MARY ANN," five reels.  
 Feb. 13—"THE FOOL'S REVENGE," five reels.  
 Feb. 20—"FIGHTING BLOOD," five reels.  
 Feb. 27—"THE SPIDER AND THE FLY," five reels.  
 Mar. 6—"GOLD AND THE WOMAN," five reels.  
 Mar. 20—"A MAN'S SORROW," five reels.  
 Mar. 27—"A WIFE'S SACRIFICE," five reels.

## KLEINE-EDISON.

Feb. 2—"THE FINAL CURTAIN" (Kleine), five reels. *Arthur Hoops*.  
 Feb. 9—"THE MARTYRDOM OF PHILLIP STRONG" (Edison), five reels. *Mabel Trunelle*.  
 Feb. 16—"THE SCARLET ROAD" (Kleine), five reels. *Anna Nilsson*.  
 Feb. 23—"AT THE RAINBOW'S END" (Edison), five reels. *Carol McCormac*.

## METRO.

Feb. 7—"THE UPSTART" (Roife), five reels. *Mary Snow*.  
 Feb. 14—"DIMPLES" (Columbia), five reels. *Mary Miles Minter*.  
 Feb. 21—"THE BRIBE" (Quality), five reels. *F. X. Bushman*.  
 Feb. 28—"THE SOUL MARKET" (Popular), five reels. *Mme. Petrova*.  
 Mar. 4—"THE KISS OF HATE" (Columbia), five reels. *Ethel Barrymore*.  
 Mar. 6—"THE BLINDNESS OF LOVE" (Roife), five reels. *Julius Steger*.

## MUTUAL MASTERPICTURES.

Feb. 5—"THE WHITE ROSETTE" (American), five reels. *Hebe Lasson*.  
 Feb. 7—"THE DRIFTER" (Gaumont), five reels. *Alex. Gaden*.  
 Feb. 10—"POWDER" (American), five reels. *Arthur Maude and Constance Cranley*.  
 Feb. 12—"THE SOUL'S CYCLE" (Centaur), five reels. *Margaret Gibson*.  
 Feb. 14—"LIFE'S BLIND ALLEY" (American), five reels. *Harold Lockwood and May Allison*.  
 Feb. 17—"THE DEAD ALIVE" (Gaumont), five reels. *Marguerite Courtot*.  
 Feb. 19—"SILAS MARNER" (Thanhouser), five reels. *Frederick Warde*.  
 Feb. 22—"I ACCUSE" (Gaumont), five reels. *Alexander Gaden*.  
 Feb. 25—"THE OVAL DIAMOND" (Thanhouser), five reels. *Harris Gordon and Barbara Gilroy*.  
 Feb. 28—"THE CRAVING" (American), five reels. *William Russel and Helene Rosson*.  
 Mar. 2—"EMPERORS" (American), five reels. *Arthur Maude*.

## PATHE.

Jan. 10—"MME. X" (Pathe), five reels. *Dorothy Donnelly*.  
 Jan. 17—"THE LOVE TRIAL" (Pathe), five reels. *All Star Cast*.  
 Jan. 24—"HAZEL KIRKE" (Wharton), five reels. *All Star Cast*.  
 Feb. 14—"THE SHRINE OF HAPPINESS," five reels.

## PARAMOUNT.

Feb. 3—"TENNESSEE'S PARDNER" (Lasky), five reels. *Fanny Ward*.  
 Feb. 7—"MADAME LA PRESIDENTE" (Morosco), five reels. *Anna Held*.  
 Feb. 14—"THE TRAIL OF THE LONESOME PINE" (Lasky), five reels. *Charlotte Walker*.  
 Feb. 17—"OUT OF THE DRIFTS" (Famous), five reels. *Mary Clarke*.  
 Feb. 21—"BLACKLIST" (Lasky), five reels. *Blanche Sweet*.  
 Feb. 24—"HE FELL IN LOVE WITH HIS WIFE" (Pallas), five reels. *Florence Rockwell*.  
 Feb. 25—"DIPLOMACY" (Famous), five reels. *Marie Doro*.  
 Mar. 2—"POOR LITTLE PEPPINA" (Famous), six reels. *Mary Pickford*.  
 Mar. 6—"TO HAVE AND TO HOLD" (Lasky), five reels. *Mae Murray*.  
 Mar. 9—"BEN BLAIR" (Pallas), five reels. *Dustin Farnum*.  
 Mar. 13—"FOR THE DEFENSE" (Lasky), five reels. *Fannie Ward*.  
 Mar. 16—"CODE OF MARIE GRAY" (Morosco), five reels. *Constance Collier*.  
 Mar. 20—"THE MAN WHO FOUND HIMSELF" (Famous Players), five reels. *John Barrymore*.  
 Mar. 23—"THE LONGEST WAY ROUND" (Famous), five reels. *Hazel Dawn*.  
 Mar. 27—"AUDREY" (Famous), five reels. *Pauline Frederick*.  
 Mar. 30—"THE SOWERS" (Lasky), five reels. *Blanche Sweet*.

## TRIANGLE.

Jan. 30—"THE PRICE OF POWER" (Fine Arts), five reels. *Orrin Johnson*.  
 Jan. 30—"HE DID AND HE DIDN'T" (Keystone), two reels. *Arbuckle, Normand*.  
 Jan. 30—"THE GREEN SWAMP" (Kay Bee), five reels. *Bessie Barriscale*.

## GENERAL.

Jan. 30—"LOVE WILL CONQUER" (Keystone), five reels. *Fred Macrae*.  
 Feb. 6—"ACQUITTED" (Fine Arts), five reels. *Wilfred Lucas*.  
 Feb. 6—"HIS HEREAFTER" (Keystone), two reels. *Charles Murray*.  
 Feb. 6—"D'ARTAGNAN" (Kay Bee), five reels. *Orrin Johnson*.  
 Feb. 6—"HIS PRIDE AND SHAME" (Keystone), two reels. *Ford Sterling*.  
 Feb. 13—"HIS PICTURE IN THE PAPERS" (Fine Arts), five reels. *Fairbanks*.  
 Feb. 13—"HONOR'S ALTAR" (Kay Bee), five reels. *Barriscale, Stone, Edwards*.

## UNIVERSAL (RED FEATHER).

Feb. 2—"A KNIGHT OF THE RANGE," five reels. *Harry Carey*.  
 Feb. 14—"THE SPHINX," five reels. *Kelcey and Shannon*.  
 Feb. 21—"SONS OF SATAN," five reels. *J. Warren Kerrigan*.  
 Mar. 20—"DRUGGED WATERS," five reels. *Wm. Dowlan*.

## BLUEBIRD.

Feb. 7—"UNDINE," five reels. *Ida Schnall*.  
 Feb. 14—"HOP, THE DEVIL'S BREW," five reels. *Lois Meredith*.  
 Feb. 21—"THE WRONG DOOR," five reels. *Carter De Haven*.  
 Feb. 28—"THE GRIP OF JEALOUSY," five reels. *Louise Lovely*.  
 Mar. 6—"RUFER OF HENTZAU," five reels. *Jane Gail and Henry Ainley*.  
 Mar. 12—"THE STRENGTH OF THE WEAK," five reels. *Mary Fuller*.  
 Mar. 19—"THE YAQUI," five reels. *Hobart Bosworth*.

## V. L. S. E.

Feb. 7—"THE CROWN PRINCE'S DOUBLE" (Vita.). *Maurice Costello*.  
 Feb. 7—"THOU SHALT NOT COVET" (Selig). *Tyrone Power*.  
 Feb. 14—"THE WRITING ON THE WALL" (Vita.), five reels. *Jos. Kilgour*.  
 Feb. 21—"KENNEDY SQUARE" (Vita.), five reels. *Antonio Moreno*.  
 Feb. 28—"COLTON, U.-S. N." (Vita.), five reels. *Chas. Richman*.  
 Mar. 6—"UNTO THOSE WHO SIN" (Selig), five reels. *Fritzi Brunnette*.  
 Mar. 20—"THE TWO-EDGED SWORD" (Vita.), five reels. *Edith Story and Evert Overton*.  
 Mar. 27—"THE SUPREME TEMPTATION" (Vita.), five reels. *Antonio Moreno and Dorothy Kelly*.  
 April 10—"THE VITAL QUESTION" (Vita.), five reels. *Virginia Pearson*.

## WORLD FILM.

Jan. 24—"THE BALLET GIRL," five reels. *Holbrook Blinn*.  
 Jan. 31—"FRUITS OF DESIRE," five reels. *Robert Warwick*.  
 Feb. 14—"LOVE'S CRUCIBLE," five reels. *Frances Nelson*.  
 Feb. 21—"A WOMAN'S POWER," five reels. *Mollie King*.  
 Feb. 28—"A PAWN OF FATE," five reels. *Geo. Behan*.  
 Feb. 27—"THE UNPARDONABLE SIN," five reels. *Holbrook Blinn*.  
 Mar. 6—"AS IN A LOOKING GLASS," five reels. *Kitty Gordon*.

## STATE RIGHTS FILMS.

## CALIFORNIA M. P. CO.

Feb.—"THE UNWRITTEN LAW," five reels.  
 "THE WOMAN WHO DARED," five reels.

## RAVER.

"THE OTHER GIRL," five reels.

## B. F. MOSS.

"THREE WEEKS," five reels.  
 "SALAMANDER," five reels.  
 "ONE DAY," five reels.

## SUN PHOTOPLAY CO.

"THE PRINCESS OF INDIA," five reels.

## PHOTODRAMA CO.

"HOW MOLLY MADE GOOD," five reels.

## HANOVER FILMS.

"MARVELOUS MACISTE," six reels.  
 "SHOULD A BABY DIE?"

## SOL LESSER.

"THE NE'R DO WELL."

## PROGRAMS.

## GENERAL.

Mar. 6—"THE HOUSE OF DARKNESS," one reel (Dr.) Re-issue.  
 Mar. 8—"THE MYSTERY OF ORCIVAL," three reels (Dr.)

## ESSANAY.

Mar. 7—"THE INTRUDER," two reels (Dr.).  
 Mar. 8—"ANIMATED NOOZ" (Pictorial, No. 6).  
 Mar. 11—"A MAN'S WORK," three reels (Dr.)

## KALEM.

Mar. 7—"MAYBE MOONSHINE," one reel (Com.).  
 Mar. 8—"WHEN HUBBY FORGOT," one reel (Com.).  
 Mar. 11—"A RACE FOR LIFE," one reel (Dr.)

## LUBIN.

Mar. 6—"OPHELIA," one reel (Com.).  
 Mar. 7—"A CHANGE OF HEART," two reels (Dr.).  
 Mar. 9—"SOLDIER SONS," three reels (Dr.).  
 Mar. 11—"SOME BOXER," one reel (Com.)

## SELIG.

Mar. 6—"THE DREAM OF EUGENE ABRAM," three reels (Dr.).  
 Mar. 9—"SELIG-TRIBUNE, NO. 19 (Top)." (Top)  
 Mar. 9—"SELIG-TRIBUNE, NO. 20 (Top)." (Top)  
 Mar. 11—"THE PASSING OF PETE," one reel (Dr.)

## VIM.

Mar. 9—"BUNGLE'S EloPement," one reel (Com.).  
 Mar. 10—"THEIR WEDDING DAY," one reel (Com.)

## VITAGRAPH.

Mar. 6—"PANZY'S PAPA," one reel (Com.).  
 Mar. 10—"BEANED BY A BEANSHOOTER," one reel (Com.)  
 Mar. 11—"THE HUMAN CALDRON," three reels (Dr.)

## KNICKERBOCKER STAR FEATURES.

Mar. 10—"A SLAVE OF CORRUPTION," three reels (Dr.)

## MUTUAL.

## AMERICAN.

Mar. 7—"THE SILKEN SPIDER," three reels (Dr.).

## BEAUTY.

Mar. 8—"THE GAY BLADE'S LAST SCRAPE," one reel (Com.)

Mar. 12—"PERSISTENT PERCIVAL," one reel (Com.)

## CUB.

Mar. 10—TITLE NOT REPORTED.

## FALSTAFF.

Mar. 7—"OSCAR, THE OYSTER OPENER," one reel (Com.)

Mar. 9—"AMBITIOUS AWKWARD ANDY," one reel (Com.)

## GAUMONT.

Mar. 12—"SEE AMERICA FIRST," No. 25, and "KEEPING UP WITH THE JONESES" (Split).

## MUTUAL.

Mar. 6—"MASTERPIECE DE LUXE.

Mar. 9—"MASTERPIECE DE LUXE.

Mar. 9—"MUTUAL WEEKLY.

Mar. 11—"MASTERPIECE DE LUXE.

## MUSTANG.

Mar. 10—"CURLEW CORLISS," three reels (W. D.)

## THANHOUSER.

Mar. 8—"THE CRUISE OF FATE," three reels (Dr.)

## VOGUE.

Mar. 9—"COMEDY, TITLE NOT REPORTED.

Mar. 12—"COMEDY, TITLE NOT REPORTED.

## UNIVERSAL.

Mar. 6—"THE TARGET," five reels (Dr.)

## NESTOR.

Mar. 6—"THEIR ONLY SON," one reel (Dr.)

Mar. 10—"WHEN LIZZIE DISAPPEARED," one reel (Com.)

## GOLD SEAL.

Mar. 7—"THE WINNING OF MISS CONSTRUE," three reels (Dr.)

## REX.

Mar. 9—"THE DUMB BANDIT," one reel (Dr.)

Mar. 12—"HIS BROTHER'S PAL," two reels (Dr.)

## IMP.

Mar. 7—"SUNLIGHTS AND SHADOWS," one reel (Dr.)

Mar. 10—"THE DOLL DOCTOR," two reels (Dr.)

## LAEMMLE.

Mar. 9—"LAVINIA COMES HOME," two reels (Dr.)

Mar. 8—"THE WINDWARD ANCHOR," one reel (Dr.)

## L-KO.

Mar. 8—"FALSE FRIENDS AND FIRE ALARMS," two reels (Com.)

## VICTOR.

Mar. 10—"THEIR ACT," one reel (Com., Dr.)

Mar. 12—"LOVE SPASMS," one reel (Com.)

## POWERS.

Mar. 9—"WARRIORS OF THE AIR" and a "ROMANCE OF TOYLAND" (Split).

Mar. 11—"UNCLE SAM AT WORK," No. 12, one reel (Ed.)

## BISON.

Mar. 11—"THE QUARTER BREED," three reels (Dr.)

Arthur Donaldson, the well known actor and director, is now working in a new feature production at the Standard studio, Yonkers, N. Y.

## FILM INTERESTS SEND REPRESENTATIVES TO TIMELY PICTURE TOPICS. ALBANY TO ARGUE AGAINST PASSAGE OF AHERN LAW.

**PROPOSED MEASURE WOULD SADDLE PICTURE INDUSTRY IN N. Y. STATE  
WITH EXPENSIVE CENSOR BOARD.**

**HEARING HELD LAST WEEK BEFORE ASSEMBLY CODES COMMITTEE  
DEVELOPES HEALTHY OPPOSITION.**

The Ahern bill, which provides for a high salaried board of film censors for New York State was the object of strong opposition at its initial hearing before the Assembly Codes Committee, at Albany, N. Y., last week.

Cranston Brewster, chairman of the National Board of Censorship, which he explained was really a board of editing, spoke in opposition to all forms of legalized censorship, declaring the police power sufficient to handle the situation. Ninety per cent. of the motion pictures now on exhibition, he said, went before his board before they were displayed in public.

Wm. P. Capes, secretary of the Educational Committee of the State Conference of Mayors, characterized the measure as unworkable as well as unconstitutional, inasmuch as it contained no provision for court review of the action of the Board of Censors.

Others who spoke were J. P. Holland, president of the N. Y. State Federation of Labor; Lee Ochs, president N. Y. State Branch M. P. E. L. of A.; Sam Trigger, national vice president of the Exhibitors' League, and J. W. Binder, secretary of the Motion Picture Board of Trade.

The moving picture interests showed that of fifty-eight thousand films in use at the present time not more than sixty have been the subject of complaint or criticism, and that the fifth largest industry in the United States would be ruined by a system of State censorship, under which there might be forty-eight varying standards with which each picture must comply. Rigid censorship, as provided by the Ahern bill, was urged by two local clergymen and H. C. Barber, secretary of the Parkhurst Society.

### "NE'ER DO WELL" CAUSES LITIGATION.

Last week, in the Federal District Court, Justice Mayer declined to dismiss the suit brought by the executors of the estate of Charles Klein, the playwright, against Rex Beach, author of the novel, "The Ne'er Do Well."

Some time previous to his unfortunate death Klein dramatized the novel, but since then Beach has granted to the Selig Polyscope Co. the right to make and exhibit motion pictures of the play. The Klein executors allege that the films are being shown in inferior theatres.

Furthermore, the Klein executors contend that the dramatic version of the book, which was produced a season or two ago, may be seriously affected by the exhibition of the screen version in aforesaid alleged "inferior theatres," consequently they asked for an injunction and an accounting.

In refusing to grant the injunction the court held, however, that there was enough left in the complaint to justify the arguing of a suit for an accounting of the profits received from the movies of the novel. He contends that the Klein estate was a co-owner in the book with Beach, but that the contract which gave Klein the exclusive right to dramatize the novel referred only to the speaking stage.

### INTEREST IN SKINNER'S DEBUT.

All filmdom is discussing the news recently published to the effect that the California M. P. Company had secured the John Hancock of Otis Skinner, guaranteeing his appearance in the screen version of Edwin Knoblock's Oriental pageant-drama, "Kismet."

When it is taken into consideration that the defection of Skinner from the spoken to the voiceless drama is an achievement that embraced a tremendous expenditure and months of time to consummate, it can readily be seen that the subject is worthy of discussion. While it may be true that any number of stars of the dramatic stage

have "gone into the movies," as we say in our set, the vast majority of them have not received the verbal advertising to equal that caused by the announcement of Skinner's debut.

His career as a romantic actor, during which he proved himself a master of pantomime, facial expression and grace of carriage, should fit him effectively for the movies.

Those who have witnessed his portrayal of Hajj, the Beggar, on the speaking stage, will recall to mind easily the ragged vagabond seated before the mosque gathering alms with his silent, but superb eloquence.

It is safe to say that no actor commands in equal degree with Skinner, his capacity to enforce his personality, persuade by a gesture, compel by a glance, and convince by eloquence. One may expect that "Kismet" will prove a film sensation when it is produced this Fall.

### OFFERED TO FIX IT.

Smith B. Hall, publicity agent, has filed suit in the District Court, Minnesota, against A. G. Bainbridge Jr., John Elliott, Harry Sherman, and the Elliott, Sherman Film Co., for \$1,000.

Hall alleges that he was to receive that sum from the defendants, if through his influence he could have the ban on "The Birth of a Nation" removed after Mayor Nye had refused to permit the spectacle to be presented at the Shubert Theatre, St. Paul, Minn.

### WESTERN EXHIBITORS' CONVENTION.

The Motion Picture Exhibitors' Association of the Northwest has decided to hold a convention and exposition in Minneapolis, Minn., during the month of May. The exact date has not been agreed upon as yet.

An elaborate program of entertainment is planned, and exhibitors are expected from all over the Northwest.

It is proposed to make the affair interesting enough to induce the general public to pay a small admission fee, which will make the expense burden very light for all.

### PANIC AT PICTURE THEATRE.

Last week, at the moving picture theatre, No. 110 Avenue C, New York, a film caught fire and exploded.

Fifty persons who were in the house at the time became panic stricken and rushed hysterically for the exits. Mrs. Ethel Hellenberg, of 363 East Eighth Street, fainted and was trampled upon by the crowd.

The operator, Herman Charleston, perceiving the danger, quickly slammed the cage door shut and turned on the house lights.

When the firemen arrived the blaze had been extinguished.

THE Theatrical Federation of San Francisco, representing six labor unions with a membership of 3,000, called last week upon the Board of Supervisors of that city. They requested the discontinuance of censorship of films and the giving of equal rights to the motion pictures with the spoken drama.

JOSEPH FARNUM has received heavy money for Race Suicide, or rather the film called "Race Suicide." We had Roosevelt in mind when we began this item, not against Teddy, but with him.

Although no general announcement has yet been made concerning the productions of the E. and R. Jungle Film Co., the members of this Los Angeles studio have been busily at work for the past few months. Its output is one reel comedies, featuring the two chimpanzees, Napoleon, the Great, and Sally, his mate.

The annual dinner of the United Scenic Artists' Association will be held on Saturday evening, March 11, at the Hotel Breslin, New York.

Sol Lesser has sold M. Rosenberg Eastern territorial rights of "The Spoilers," screened by Selig. Rosenberg will exploit the film in the States of Kentucky, Maryland, Virginia, South Carolina, Delaware and the District of Columbia.

The author of "The Discard," a new Essanay feature, is Charles Michelson, formerly managing editor of *The Chicago American*.

S. J. Mayer, formerly manager of the General Film Co. in Washington, and representative of the World Film Corp., has been appointed salesman in the Washington office of the V. S. L. E.

On March 12, at the Hotel Astor, New York, the Motion Picture Board of Trade will give a cartoonists' dinner. Those in charge of arrangements are Sam Speden, George Blaisdell and a few others.

"Bull" Durham, formerly pitcher on the New York Giants, is now a movie actor at the Horsley studios in California.

The Rev. Crawford Gray, a Methodist minister, of Litchfield, Minn., in a recent sermon discoursed at some length upon the subject of moving pictures and their influences. He asserted that the public is to blame for the baser kind of films, and can secure good ones if it makes known to the exhibitors its desires.

While riding in a closed automobile, last Sunday, in company with Clifford B. Harmon, president of the Mirror Film Co., Charlie Chaplin, the much discussed comic, was the victim of an accident. The car, while turning a curve, skidded and crashed against a brick wall, and Chaplin's hand and arm was forced through the glass window of the machine. Nothing serious, but enough to give him a scare.

Tom Terris announces the completion of a five part melodrama, entitled "The Triangle," that deals with the munition plots in this country.

The Strand Theatre, New York, has engaged Mr. Rolf Pielke, an artist of international reputation, to produce exclusive posters and other advertising matter for lobby and newspaper display.

Fritz (Keystone Fritz) Shade, who had several ribs damaged during the filming of "Fido's Fate," is doing nicely and expects to return to work in the near future.

On Monday afternoon, March 6, the Strand Theatre, New York, will be the scene of a benefit to be given for the Actors' Fund. No moving pictures will be shown, but all the prominent stars of the screen will appear in person, and prominent operatic stars will sing. Daniel Frohman and Samuel Goldfish have charge of the arrangements.

The Vitagraph Co. has engaged Betty Howe, who comes into filmdom with no stage experience, as a member of its stock company.

The American Film Co. employees have formed a hunt club. Art Acord is president, and Wm. Russell, vice president. A venison dinner and fancy dress dance is scheduled for March 17.

AIN'T saying as how Bill Russell, of the American Film Co. can't fight, but refuse to believe the story sent out to the effect that during the filming of "The Bruiser," he smote Al. Kaufmann, a former "White Hope" on the jaw, and caused him to hear the birdies twitting. Page the "Bamboo," George!

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## PICTURE PLAY REPORTS.

### "THE STRENGTH OF THE WEAK."

PRODUCED BY BLUEBIRD PHOTPLAYS, INC. FIVE REELS.

Released March 12. Bluebird Photoplay Co. STORY—An adaptation of the play by the same name.

SCENARIO—Weak.  
DIRECTION—Poor.  
ACTION—See Remarks.  
SITUATIONS—Fair.  
ATMOSPHERE—Average.  
CONTINUITY—Uneven.  
SUSPENSE—Fair.  
DETAIL—Lacking.  
COSTUMES—Correct.  
ACTING—Average.  
PHOTOGRAPHY—Lacks definition.  
CAMERA WORK—Foreground too much in evidence.  
LIGHTING—Fair.  
EXTERIORS—Natural.  
INTERIORS—Not Convincing.  
BOX OFFICE VALUE—Might draw in the smaller houses.

#### REMARKS.

Poor Pauline! One might imagine from this feature that it contained another chapter of the "Perils of Pauline." For the edification of those who are not familiar with the colleges of this broad land, this picture will prove interesting in that it shows gentlemen entering the girl students' boudoirs whenever they please, and the girls smoking cigarettes and having beer on the table.

The scenario is poorly constructed, and useless flash-backs are used. There is no action to speak of, and the arrangement of the story is not logical. The same hackneyed cabaret scenes are in evidence, with the always present barefooted dancers, who manage to evade splinters.

Lacking in technique, as a whole, and in consequence it proves weak entertainment. Mary Fuller was far above the part she portrayed, and Harry Hilliard convincingly handled poor material. The remainder of the cast was acceptable. *Frel.*

### "THE PAWN OF FATE."

PRODUCED BY THE WORLD. FIVE REELS.

STORY—A tale of a joke which turned out seriously.  
SCENARIO—Good.  
DIRECTION—Competent.  
ACTION—Continuous.  
ATMOSPHERE—Correct.  
SITUATIONS—Striking.  
CONTINUITY—O. K.  
SUSPENSE—Holding.  
DETAIL—Well attended to.  
COSTUMES—Picturesque and correct.  
PHOTOGRAPHY—Fair.  
ACTING—Fine.  
CAMERA WORK—Average.  
LIGHTING—Effective.  
INTERIORS—Very good.  
BOX OFFICE VALUE—George Beban's playing of the principal role can be exploited with good results.

#### REMARKS.

Pierre, splendidly played by Beban, is a great character of a French shepherd who, with his wife, Marcline, passed a care free and happy existence in the country. The artist arrives, likes the wife, and in order to have her near him, tells the shepherd that he is a genius for painting, and that he will develop his talent and make him famous in Paris, where they all go. The shepherd paints a canvas which is shown by the artist to his friends whom he has kept guessing as to his discovery. The painting is a dud, and the shepherd discovers the joke, also that the artist loves his Marcline. He corners him, and in a duel with swords, nearly kills him. He escapes from the house but is arrested. The artist repents of his joke, asks that Pierre be set free. Marcline returns to the farm, whence Pierre follows her to ask forgiveness, and they settle down again to their former simple, but happy, existence. *M.H.*

### "NEARLY A KING."

PRODUCED BY FAMOUS PLAYERS. FIVE REELS.

Released Feb. 10. Paramount.  
STORY—Original script by Wm. H. Clifford. Romantic comedy.  
SCENARIO—Technically excellent.  
DIRECTION—Good.  
ACTION—Rapid.  
SITUATIONS—Well played.  
ATMOSPHERE—Fine.  
CONTINUITY—Even.  
SUSPENSE—Not over strong.  
DETAIL—Right.  
COSTUMES—Proper and consistently accurate.  
ACTING—Very good.  
PHOTOGRAPHY—Standard.  
CAMERA WORK—Some striking examples of the double exposure are shown.  
LIGHTING—Average.  
EXTERIORS—Convincing.  
INTERIORS—Natural.  
BOX OFFICE VALUE—Jack Barrymore in a characteristic role and congenial atmosphere. What more can be desired as a good card.

#### REMARKS.

"Nearly a King" utilizes the "dream" idea, without using the time worn device. Jack Barrymore, as the actor, who sits in his study and enacts in his mind's eye the scenes of the script he is reading, furnishes an endless fund of capital screen amusement. Wm. Clifford has brought an old idea forward in a distinctly up-to-date and "different" way. Mr. Barrymore makes a distinctive differ-

ence between the two characters he essays, displaying throughout a high average of histrionic ability. Russell Bassett, Katherine Harris, Martin Alsop and Beatrice Prentice are all happily cast. "Nearly a King," on the whole, is a typical "Barrymore" picture play, and that sums it up in a nutshell. *Rik.*

### "THE FOOL'S REVENGE."

PRODUCED BY FOX FILM CO. FIVE REELS.

Released Feb. 14. Fox Film Co.

STORY—Melodrama.  
SCENARIO—Good.  
DIRECTION—Fairly good.  
ACTION—Average.  
SITUATIONS—Some very good.  
ATMOSPHERE—Correct.  
CONTINUITY—Broken.  
SUSPENSE—Prolonged.  
DETAIL—Average.  
COSTUMES—Right.  
ACTING—Standard.  
PHOTOGRAPHY—Good.  
CAMERA WORK—Good.  
LIGHTING—Right.  
EXTERIORS—Pleasing.  
INTERIORS—Well staged.  
BOX OFFICE VALUE—Problematical.

#### REMARKS.

Rather a gruesome affair. The story is strong and interesting, but becomes lost at times on account of the introduction of too many tangles. The action could be vastly improved by cutting many scenes.

Wm. H. Tooker (Anson) handles a trying part agreeably, and Maude Gilbert (the wife) was all that could be expected. The remainder of the cast was good. *Jem.*

### "THE CROWN PRINCE'S DOUBLE."

PRODUCED BY VITAGRAPH CO. FIVE REELS.

Released Feb. 7. V. S. L. E.

STORY—Romantic melodrama.  
SCENARIO—Good.  
DIRECTION—Splendid.  
ACTION—Average.  
SITUATIONS—Some are good.  
ATMOSPHERE—In keeping.  
CONTINUITY—Fairly good.  
SUSPENSE—Average.  
DETAIL—Correct.  
COSTUMES—Right.  
ACTING—Standard.  
PHOTOGRAPHY—Nothing extra.  
CAMERA WORK—Average.  
LIGHTING—Fair.  
EXTERIORS—Good.  
INTERIORS—Nicely arranged.  
BOX OFFICE VALUE—Should prove good attraction.

#### REMARKS.

Romantic dramas of this type provide interesting entertainment, inasmuch as the picturization contains dashing soldiers, pretty girls and interesting scenes, combined with the element of mystery. Conspicuous by its absence is anything approaching a convincing climax. Whether it can be blamed on the scenario writer or the director is hard to determine. The cast, headed by Maurice Costello and Norma Talmadge, was acceptable. *Jem.*

### "LAW UNTO HIMSELF."

PRODUCED BY HORSLEY. FIVE REELS.

Released March 4. Mutual Masterpicture.

STORY—Western melodrama.  
SCENARIO—Good.  
DIRECTION—Good.  
ACTION—Brisk.  
SITUATIONS—Interesting.  
ATMOSPHERE—In keeping.  
CONTINUITY—For the most part even.  
SUSPENSE—Properly maintained.  
DETAIL—Fine.  
COSTUMES—Correct.  
ACTING—Convincing.  
PHOTOGRAPHY—Clear.  
CAMERA WORK—Double exposures excellent.  
LIGHTING—Very good.  
EXTERIORS—Natural and well chosen.  
INTERIORS—Well staged.  
BOX OFFICE VALUE—Big attraction.

#### REMARKS.

There are a few minor mistakes in this feature, but on the whole it provides good screen entertainment. It embraces all the elements of good Western melodrama, containing, as it does, the galloping horses, gun fighters, etc. The situations are strong and hold the interest throughout.

Jean Bellau (Crane Wilbur) has a half wit brother who is accused falsely of murder and hanged by the mob during Jean's absence. Upon discovering the body of his brother Bellau informs the mob that henceforth he will become a wanderer, seeking vengeance on those responsible for his loss. Through the efforts of the sheriff, who bears a striking resemblance to him, Jean resolves to seek the right path and has started anew, when he learns that his friend has been accused of robbery. He assists in rounding up the real robbers, and the climax is brought happily to a close.

Wilbur's portrayal of the dual role of the sheriff and Bellau was satisfactory.

Loris Durham, as Bill Holden, was at all stages the typical bad man.

The new Vitagraph serial, "The Scarlet Runner," will shortly be released in twelve episodes. Wally Van directed.

## STAY FOR PATENTS CO.

### JUDGE DICKINSON GRANTS RESPITE IN DISSOLUTION SUIT.

By taking an appeal to the United States Supreme Court in Philadelphia last week, the Motion Picture Patents Co. and other members of the so-called Moving Picture Trust secured a stay of the injunction decree rendered against them, which was to become operative Feb. 25.

The appeal was allowed by Judge Dickinson, who decided some time ago that the patents companies were operating in violation of the Sherman anti-trust law.

### HIGHER COURT UPHOLDS POWERS.

According to a decision handed down in the Appellate Division of the Supreme Court, last week, the United States Printing and Lithograph Company must make its complaint more specific and definite. The printing company had brought suit against the Warner Feature Co., of which Patrick A. Powers is president, for an amount close to \$5,000, for printing furnished and money loaned.

The lower court had denied Powers' motion for an amendment of the complaint.

### FIGHT PICTURES DRAW.

The fight pictures of the recent Jake Ahearn-Mike Gibbons bout, which occurred in St. Paul, Minn., have proved a strong attraction throughout the State of Minnesota. The films also show prominent Eastern sporting men at the ringside.

The popularity of the winner, Gibbons, who is a native of the State, is responsible for the large bookings of the feature.

Owing to the Inter-State Commerce Law in reference to prize fight films, the Gibbons-Ahearn pictures cannot be shown outside of the State they were taken in.

### TRIANGLE WINS.

The Triangle Film Corporation can continue to occupy the Knickerbocker Theatre with its combination pictures and concert policy.

So runs the substance of a decision handed down, last week, by Justice Cahalan, as a result of the unsuccessful injunction suit brought by the Goelet Estate to oust the film concern.

Ruth Hoyt, who recently appeared in the Gau-mont comedies, is at present recovering from a severe spell of illness at her home in Province-town, Mass. She has been under the care of Dr. Freeman, the White Rats' physician.

Clara Kimball Young and Charlie Chaplin will both appear at the Jewish Relief Bazaar, to be held at the Grand Central Palace, New York, on March 24.

Marie Doro will leave for the Coast shortly to take up her duties as a Lasky star at Hollywood, Cal.

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"JUNIOR FOLLIES"  
BABY KAPLANThe Juvenile Belle Baker  
WITH BOYLE WOOLFOLK'S "JUNIOR  
FOLLIES."Temple, Tex.—Temple (Ray Carpenter, mgr.)  
Melville B. Raymond, general representative of  
"The Garden of Allah," was in the city Feb. 18,  
and within twenty-four hours secured enough signatures  
to guarantee this production to be staged at  
the Temple March 8. "The Birth of a Nation" will  
precede it, 6, 7.CRESCENT (J. J. Hegman, mgr.)—This picture  
house has installed a beautiful pipe organ at a  
cost of \$4,500. It has proved a good drawing card.Atlanta, Ga.—Atlanta (Homer George, mgr.)  
"Twin Beds" March 1-4.FORSYTH (Geo. Hickman, mgr.)—Bill 28-March  
4: King and King, Hager and Goodwin, Byron and  
Langdon, Toots Paka company, Gaston Palmer,  
and "The Red Heads."

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OPHEUM.—Bill week of 27: Gertrude Hoffmann and company, Mirano Brothers, Lamberti, Moore, O'Brien and Cormack, Grace De Mar, the Landons, and ninth installment of "Uncle Sam at Work," motion picture.

EMPRESS.—Bill week of 27: Aerial Mells, Hyman Meyer, Lily Lenora and company, Ranous-Nelson company, Gray and Graham, Four La Della Comiques, Davenport and Kerr, and feature films.

PANTAGES'.—Bill week of 27: "The Office Girls," Gallagher and Carlin, Rucker and Winsford, and moving pictures.

OAKLAND, CAL.—Macdonough (F. A. Gelso, mgr.) Joe Weber presents his latest success, "The Only Girl," Feb. 27 and week.

OPHEUM (Geo. Ebey, mgr.)—Bill 27 and week: Dorothy Jardon, the Five Kitamuras, McCormick and Wallace, James N. Cullen, Corelli and Gillette, Sharp and Turek, Mary Servoss and company, and the photoplay, "Fighting Blood."

PANTAGES' (H. E. Cornell, mgr.)—Bill 27 and week: Arthur Lavine and company, Raymond and Bain, Hanlon and Clifton, Valerie Sisters, Greenlee and Drayton, Arline, and motion pictures.

San Antonio, Tex.—Grand (Sid H. Weiss, mgr.) "The Garden of Allah" March 1, for week. When regular shows are not occupying the board at this house feature Triangle pictures are shown.

MAJESTIC (Edward Raymond, mgr.)—One of the attractive features of the entertainment of this popular playhouse is a cabaret feature participated in by all members of the bill, after the regular performance every Friday evening.

Waco, Tex.—Auditorium (Gussie Oscar, mgr.) "On Trial" Feb. 28, "Garden of Allah" March 9.

OPHEUM (Gussie Oscar, mgr.)—Murphy's Comedians, in "The Swamp Angel."

**CLIPPER BUSINESS INDEX**

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